

THE ARCHITECTURAL
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THE STAIRCASE FROM THE FIRST FLOOR, CARDIFF CITY HALL. LANCHESTER AND RICKARDS, ARCHITECTS.

Photo: T. Lewis.

Notes of the Month.

A Collection of China—The Royal Gold Medallist, 1908—The Statues at the British Medical Association Building.



There must be an almost unique circumstance that a collection of china made two hundred years ago, to which, since the time of the original owner, practically nothing has been added, should be exhibited before its dispersal.

Francis Gwyn, born in 1648, who served Charles II. and Queen Anne, must have been a discerning collector, with the same fine enthusiasm for china which Pepys had for books and engravings. It is odd that though he was so long a contemporary of Pepys, and moved in the same circles, there is no reference to him in the Diary. His collection, long unknown and disregarded, has now come into the market, and until the end of July is on exhibition at 11, Kensington Square. All who delight in china of the most attractive periods will be wise to see it there.

The crown of the collection is the Ming bowl. The Ming period lasted from 1368 to 1647, and the Ming bowl is almost unique. It is mounted in a silver-gilt frame of Tudor design, *circa* 1575, and must therefore have been a treasured possession of someone in England more than a hundred years before Francis Gwyn acquired it.

There is also a large series of Kang-hsi period china (1662-1723), which doubtless reached Gwyn by the then ordinary trade channels of the merchant venturers. Messrs. Owen Grant are also exhibiting some fine specimens of eighteenth-century furniture which are worth a visit apart from the china.

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THE presentation of the Royal Gold Medal to M. Honoré Daumet, the distinguished French architect, took place at the R.I.B.A. on Monday, June 22. M. Daumet was born in Paris on October 3, 1826; consequently, he is

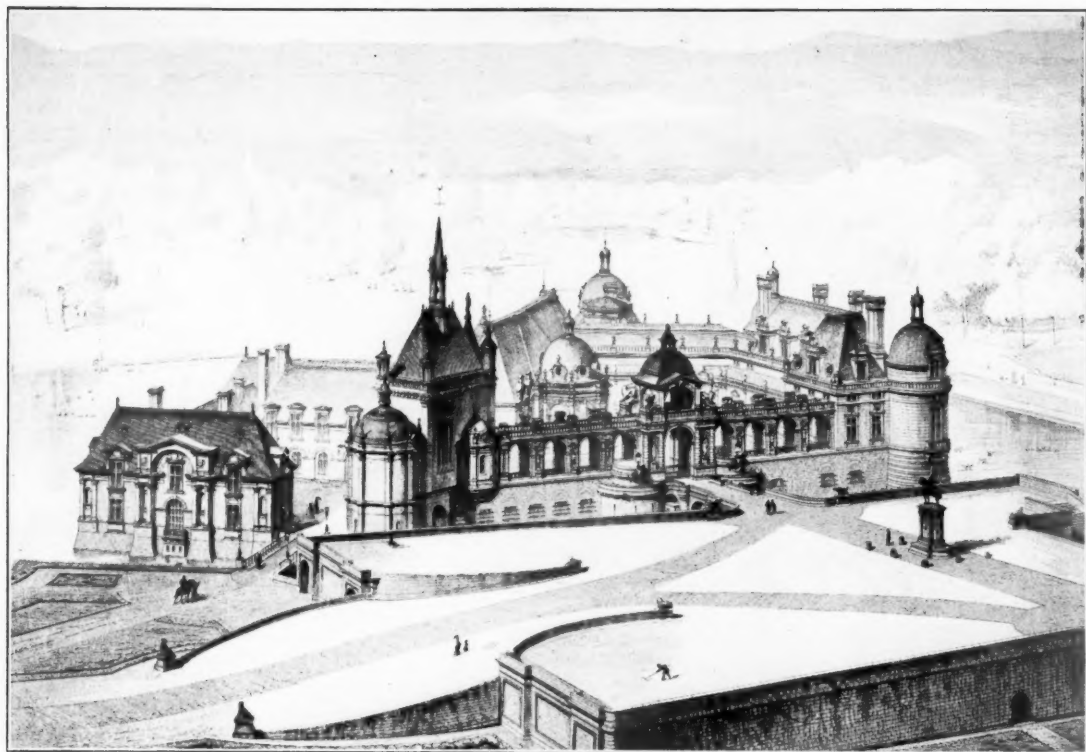
eighty-two years of age. He began his architectural career as a pupil of Blouet and Gilbert, and was awarded the Grand Prix de Rome in 1855. His principal works as an architect include the Palais des Facultés and the Palais de Justice at Grenoble, the Palais de Justice, Paris (which he carried out in collaboration with Duc), the Chapel "Ecce Homo" at Jerusalem, the Chapel and Pensionnat for the Dames de Sion at Paris and Tunis, the restoration of the Château de Chantilly for the Duc d'Aumale (of which we give a view), and the works at the Château of Saint-Germain and at Saint-Pierre at Vienne. M. Daumet's work at Chantilly and at the Palais de Justice is highly

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esteemed by his French colleagues, by whom he is held in great honour, both for the nobility of his character and the refinement of his work. M. Daumet has been the recipient of various honours, not only from his own countrymen, but from abroad. By the unanimous vote of all the nations represented on the Permanent Architectural Congress Committee, he was elected to be their president. He is a member of the Académie des Beaux-Arts, of the Institut de France; Inspector-General of the Civil Buildings, Paris; vice-president of the Council of Architecture to the Court of Appeal, Paris. He is a Commander of the Legion of Honour, and a past-president of the Société Centrale des Architectes Français. His services on behalf of the educational side of architecture in France have been remarkable. No fewer than nine of his pupils have taken the

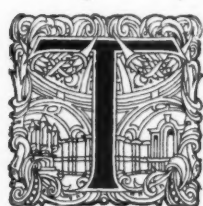


M. HONORÉ DAUMET, ROYAL GOLD MEDALLIST, 1908.



THE CHÂTEAU DE CHANTILLY, AS RESTORED BY M. HONORÉ DAUMET FOR THE DUC D'AUMALE.

Grand Prix de Rome, among them being M. Ch. Girault, the architect of the Petit Palais, Paris. M. Daumet was elected Hon. Corresponding Member of the Institute in 1886.



THE fig-leaf controversy is renewed in an acute form by the nude figures which Mr. Jacob Epstein has executed for the new building of the British Medical Association at the corner of the Strand and Agar Street. The *Evening Standard* and *St. James's Gazette* started on June 19 to call loudly for their removal, and Father Bernard Vaughan and other notable art critics have joined in the outcry. *The Times* has thundered in the opposite sense, and is supported by many artists and critics of light and leading. The *Evening Standard* calls upon the London County Council or the police to remove the offending figures, but with the legal or judicial aspect of the case we are not concerned: "The law is open and there are deputies, let them implead one another."

It is, of course, very easy to dismiss an outcry of this sort as the raging of the Philistine, but we are not clear that so summary a dismissal entirely meets the present case. No one but Mrs. Grundy will say that the representation of the nude, given suitable treatment, is improper for the public eye

or unsuitable for the external decoration of buildings. To those who do object to the nude there are but two alternatives: to hustle half the great sculpture of antiquity into a room labelled "men only," or to order a supply of tin fig-leaves. We imagine neither alternative is considered seriously by any save those whose minds are prurient to the point of disease.

The question of the precise treatment of the nude seems, however, somewhat pertinent. The correspondent of *The Times*, who paid an official visit to the building, gives a catalogue of the statues. We comment on one only. "The statue of 'Maternity' represents a woman in pregnancy." It is true that there is more than one Italian picture of the meeting of the Blessed Virgin and Elisabeth which depicts the physical aspect of pregnancy; but, when this aspect is reduced to the nude in the round, and used as an external decoration, we think the realism is somewhat too robust. If no Government is wise or stable that does not rest upon the consent of the governed, so no public art is wise or permanent in its appeal which does not win the consent of a reasonable majority of cultivated men and women.

Modern England is neither Ancient Greece, nor Italy during the Renaissance, nor modern France. We would ask whether the game of "Embêter les Anglais" for the sake of a physiological detail (not in itself lovely) is going to serve the art of Architecture. In art, as in theology, the Pauline

attitude, that all things may be lawful but are not thereby made expedient, seems a sound one.

It would seem, moreover, that the controversialists on the side of Mr. Epstein, and notably Professor C. J. Holmes, are driven to a degree of praise for the figures in question which in a quieter mood they would hesitate to accord. For Mr. Holmes to talk of them as in "the grave heroic mood of pre-Pheidian Greece," and to say that "of all the work done in England of recent years, I know none that is more truly living, scholarly, and monumental," seems to us quite excessive. The passionate advocacy of "Art for Art's sake" appears to have blinded his judgment. While we do not share the view that nudity is indecency, and entirely agree that there is no flavour of the lascivious in Mr. Epstein's figures, we are not satisfied with so negative a virtue. It seems reasonable to ask that the representation of the nude shall be beautiful; it is not enough that it should be frank.

The quality which Mr. Epstein's apologists claim as austerity, we should describe as brutality. The pre-Pheidian sculpture lacked certain technical knowledge of the round and was hampered by unifacial traditions and the like, but it strove at least to represent beauty and the finest human types it knew. Mr. Epstein may be presumed to have all technical knowledge, and deliberately to have grafted the archaism of unloveliness on to the extreme realism of the modern Germans.

It is not to ancient Greece but to modern Germany that we may look for the influences which have given to some of the heads of the Strand statues the facial angle of criminality, and have produced such crude masses of bunched muscle. On modern buildings in Dresden and Munich one may see just this sort of figure. That pre-Pheidian influences are at work in Germany is also true (the work of Ludwig Tuaillon is an example), but we can see no evidences of it in the Strand statues. Even assuming, however, the desirability of the sculpture *qua* sculpture, it is at least arguable that the art which exalts realism to the point of brutality is unsuitable for the outside of a public building. No one would, for example, deny the immense power of Rodin's little figure (in the Luxembourg) of the old woman with withered and pendulous paps, but few would recommend so painful a *tour de force* for the external decoration of a public building.

There remains the important question as to whether the figures are satisfactory from the architectural point of view. We think not.

There is, it is true, a certain harmony between these Strand sculptures and the building; they are both brusque and vigorous, and in neither is there much suavity or tenderness. (This one

understands as a protest against the sugariness of most of our modern work.) But beyond this the harmony does not go. To take the four figures on the Strand frontage—which have been exposed long enough to give anyone time to judge for himself—it is difficult to find anything in sculpture more restless or less in harmony with the severe lines of the building. They are very ill-contrived to fill the awkward spaces left for them. If importance is to be attached to the pre-Pheidian plea, one is entitled to look for some flavour of the Greek spirit in the setting of the figures. Greek sculpture was almost invariably used in architectural settings, in metopes, in pediments, in friezes, in drums at the bases of columns as at Ephesus, and always filled the space assigned to it as a sword to its sheath. If it was a metope to be filled, the composition fitted to the square bounding lines; if a pediment, the triangle—most difficult of all shapes—became the background of some ordered scene, some arrangement so inevitable that one forgets to wonder at the cunning of the arrangement; and the sculpture is always in some curious way subdued to the architecture.



CARVED OAK PANEL FOR A DOOR.
MARK ROGERS, JUNR. *Royal Academy Exhibition, 1908.*

The Committee for the Survey of the Memorials of Greater London.



Y the courtesy of the proprietors and the editor of THE ARCHITECTURAL REVIEW, and by the request of the Committee for the Survey of the Memorials of Greater London, I shall endeavour to give briefly each month some account of the activities of the Committee, and incidentally it may be possible, with the help of those who are interested, to collect the many stray items of

current news concerning London's topography which are otherwise so easily dispersed, and once lost so difficult to recover.

The passing of the old and the birth of the new remind us of that inevitable change which overtakes everything, to-day as it has always done. And in those centres of human activity—the town and the city, where the needs of modern life are most insistent, the reminder is so nearly continuous that it becomes an almost constant companion of our thought, clad in the grey cloak of a somewhat worn-out philosophy. It is fortunate, perhaps, that the birth of the new absorbs the greater part of the public interest; and yet to how profound an extent does an intelligent interest in modern life depend upon an appreciation of what has gone before, with its accompanying regret! It is an axiom of human history, and no new observation to the architect, that in the past is the storehouse of our learning, and that the future is but the harvest from the old seeds sown, by ourselves, afresh. For this reason alone, then, if for no other, it behoves us to be on our guard lest we lose in the rapid change all record of that old-time beauty in which we have often delighted and which we still would cherish.

We need to be reminded sometimes that London in the past was a strikingly beautiful city. Mr. Philip Norman, in his preface to our ninth monograph, "Crosby Place," has truly said that "throughout the Middle Ages London was one of the most beautiful towns in Christendom." Almost entirely has that mediæval city vanished, and not alone by the "ruines of time" which Spenser lamented in his verses to Verlame. The Great Fire of 1666 indeed made widespread havoc, but it is the steady and continual destruction of the



DOORWAY, CHEYNE HOUSE, CHELSEA.

Photo: Survey Committee.

housebreaker to which we owe the disappearance of the buildings which escaped that disaster, and of the seventeenth and eighteenth century work which would otherwise be with us still. Yet in spite of everything much remains, much that by its beauty of design, its historical significance, or its literary and other associations, awakens our interest and calls forth our admiration. These are the things which our Survey Committee sets out to record, and to record in a manner in every way worthy of London and its traditions.

Since 1894, when the Committee began its labours, a great deal of work has been done, and many interesting monographs have been published on special buildings. The "Survey" work proper, however—that is, the systematic record of all old work in given parishes—which was begun with enthusiasm under the auspices of the London County Council, had produced till recently only one volume, that dealing with the parish of Bromley-by-Bow. But organised work has now begun anew in the parish of Chelsea, the first volume of which will be published this year, and help is being solicited towards the preparation of books on the parish of St. Helen, Bishopsgate, and those of Hampstead and Highgate. Already, too, a

large number of photographs have been made of the charming houses in the neighbourhood of Smith Square, Westminster, and it needs only a short but energetic campaign to add the necessary architectural drawings, and so bring them up to the completeness required for publication.

I shall hope to deal with the various schemes of work in progress in rather more detail next month; but for the information of non-members, and the reminder of some of our active committee, I would explain that our publications are issued free to all members, the active members giving their work and the honorary their subscriptions as a return. There is much to be done in the way of immediate record, and much more in the vigilant watching for the danger which threatens all old buildings—at times when it is least expected—so that photographs and drawings can be made before the opportunity has gone. It is in the belief that there must be, in the immense population of London, a very large number of persons who are as yet unavowed friends to their work that the members of the Survey Committee are preparing their scheme on a large—indeed a monumental scale, which, with adequate support, may be completed at no distant date.

WALTER H. GODFREY.



TAYLOR AND RANDOLPH BUILDINGS, OXFORD.

From a Photo.

The Practical Exemplar of Architecture.

XXIV.



PANELLED ROOM, ATTRIBUTED TO INIGO JONES.

Photo: Arch. Review Photo Bureau.

THE room illustrated by the accompanying drawings and photographs is at present in the showrooms of Messrs. Hindley & Wilkinson, re-erected with some slight variations from its original state. The drawings give the original version.

The room is attributed to Inigo Jones, and was found in a farmhouse in Bedfordshire so built in that it was with great difficulty removed. The pinning, nailing, &c., was all done from the back, and suggests the idea that the casing which contained the panelling was built around it.



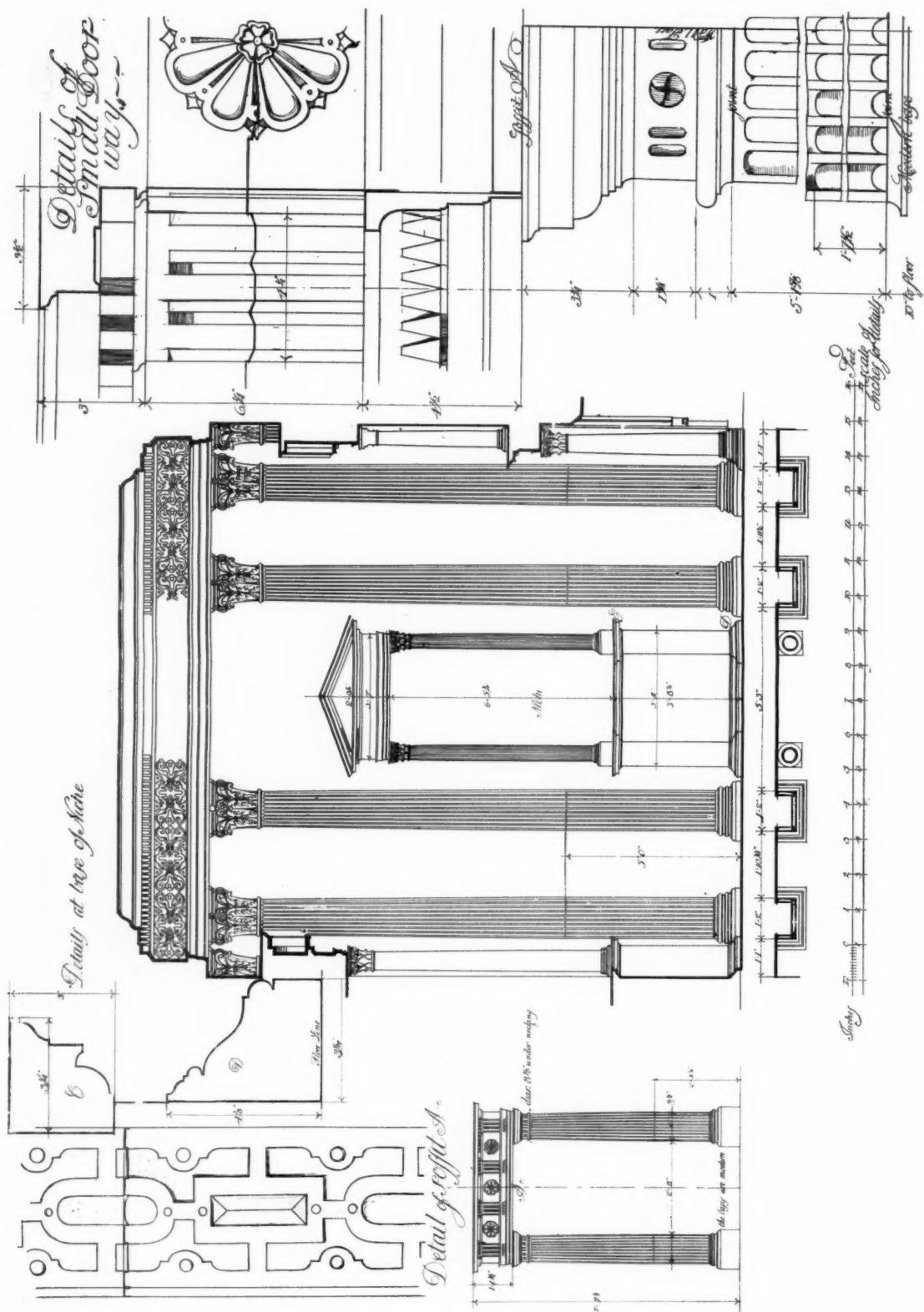
Photo: Arch. Review Photo. Bureau.

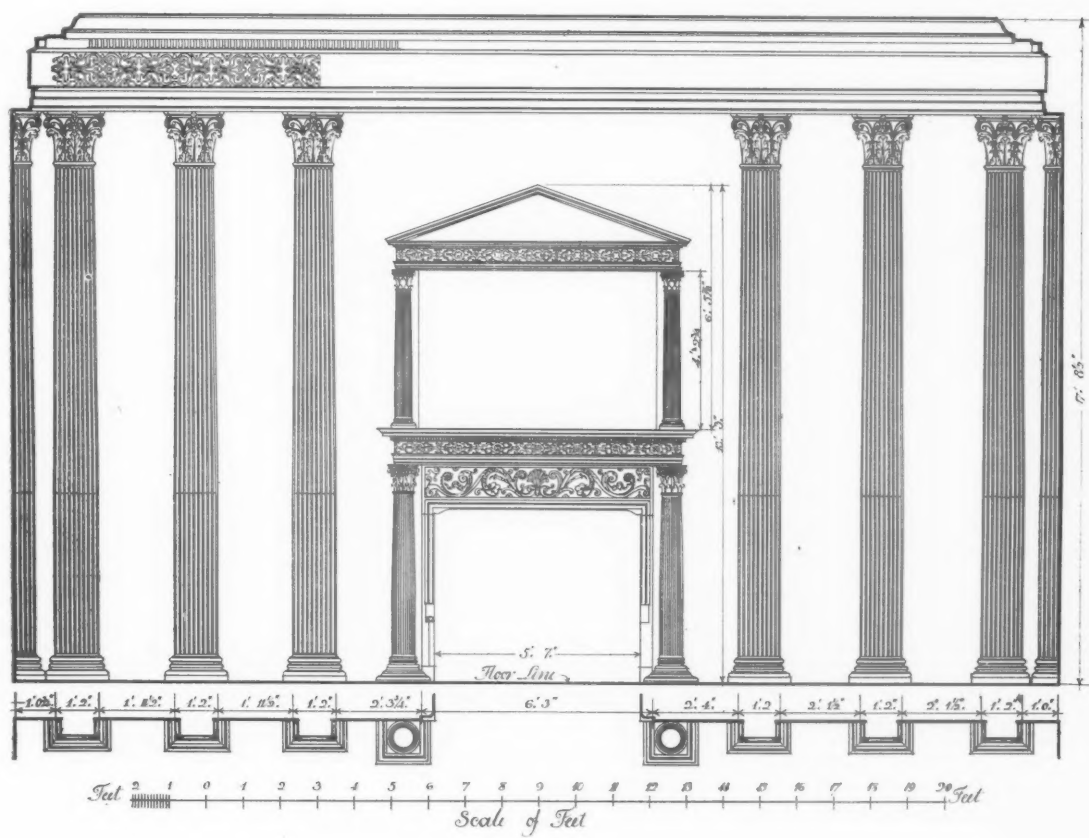
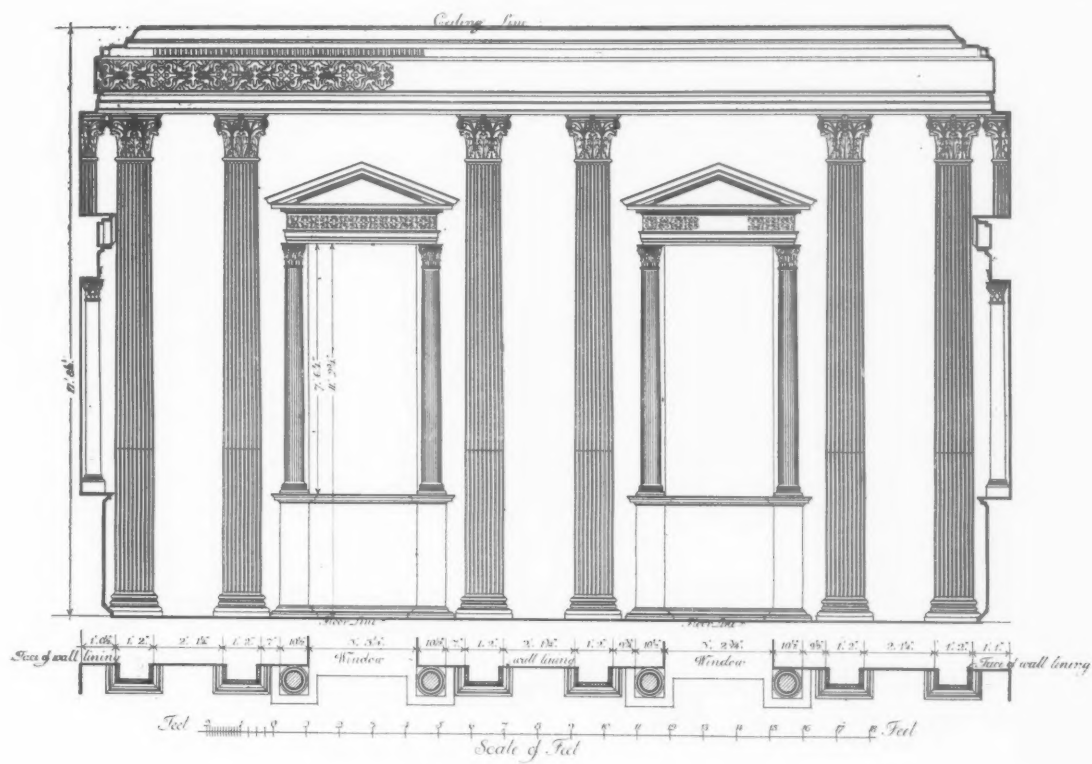
PANELLED ROOM, ATTRIBUTED TO INIGO JONES.

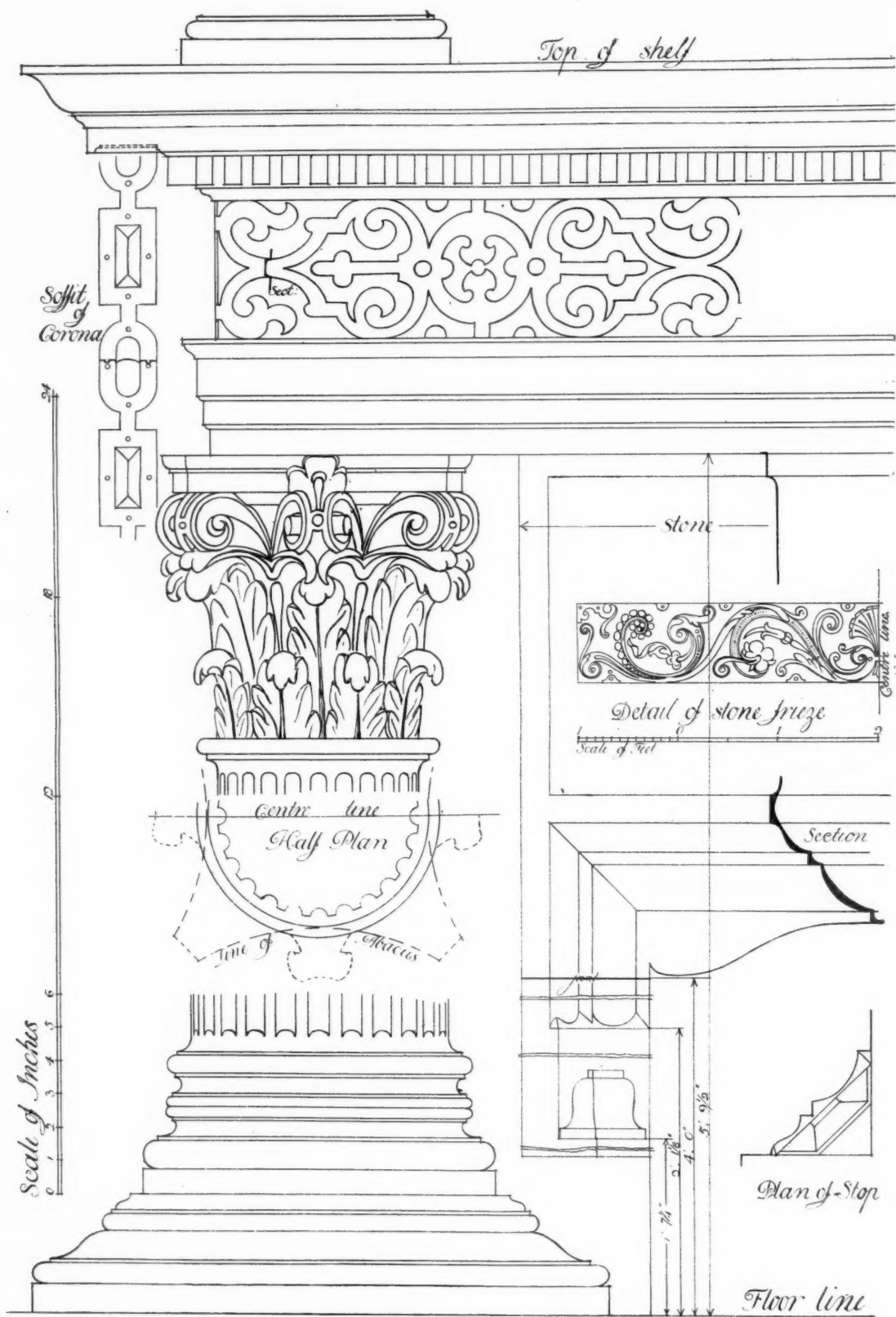
The non-academic character of the pilasters should be noted, and the absence of all the enrichments to the mouldings so common on later work of this kind, if one may accept the dentil block, which is carved out of the solid in every cornice. The friezes and soffits in every case are carved into arabesques which show a great deal of fancy in the designs. The carv-

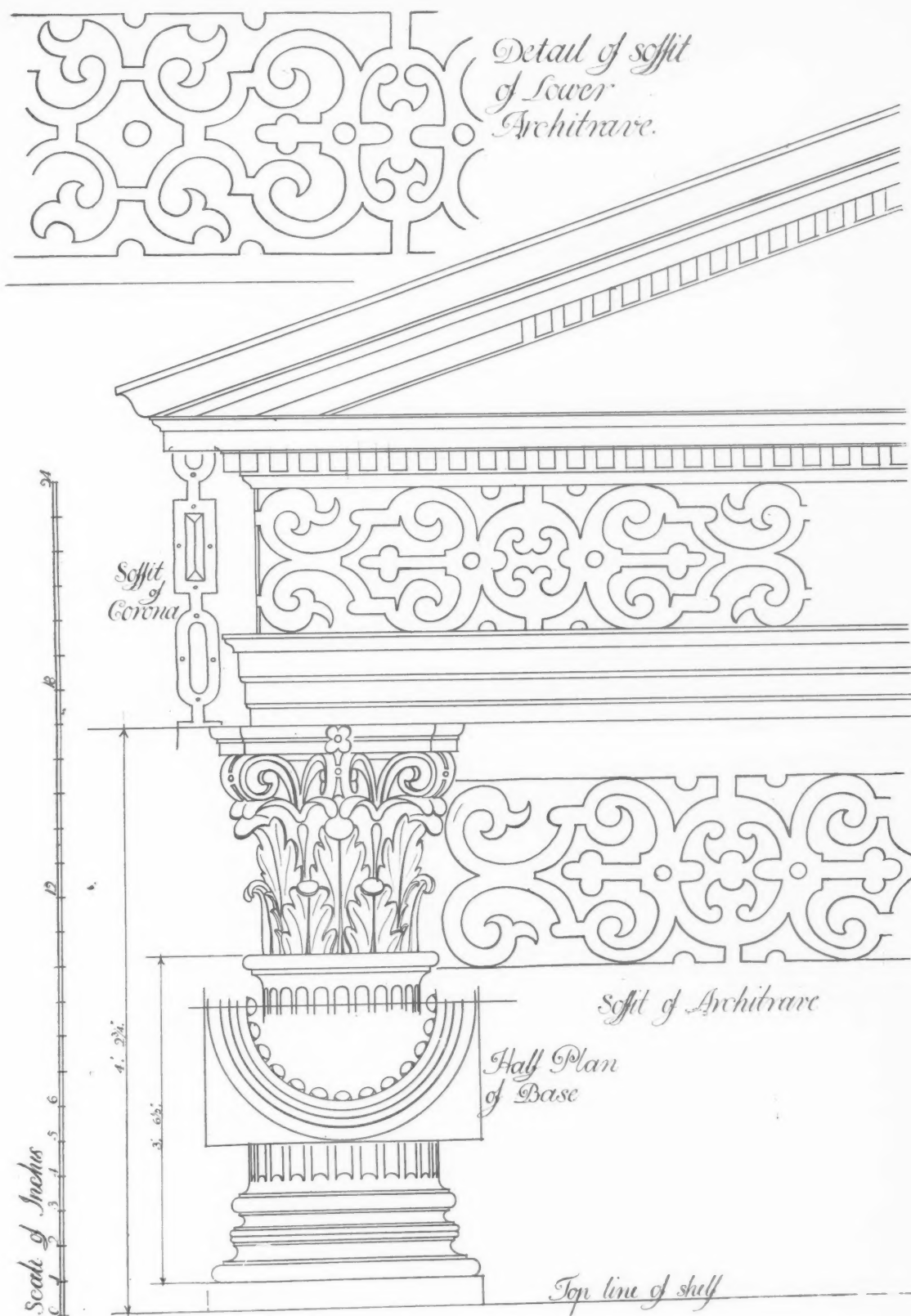
ing of the capitals is, in spite of crudeness, very vigorous and effective.

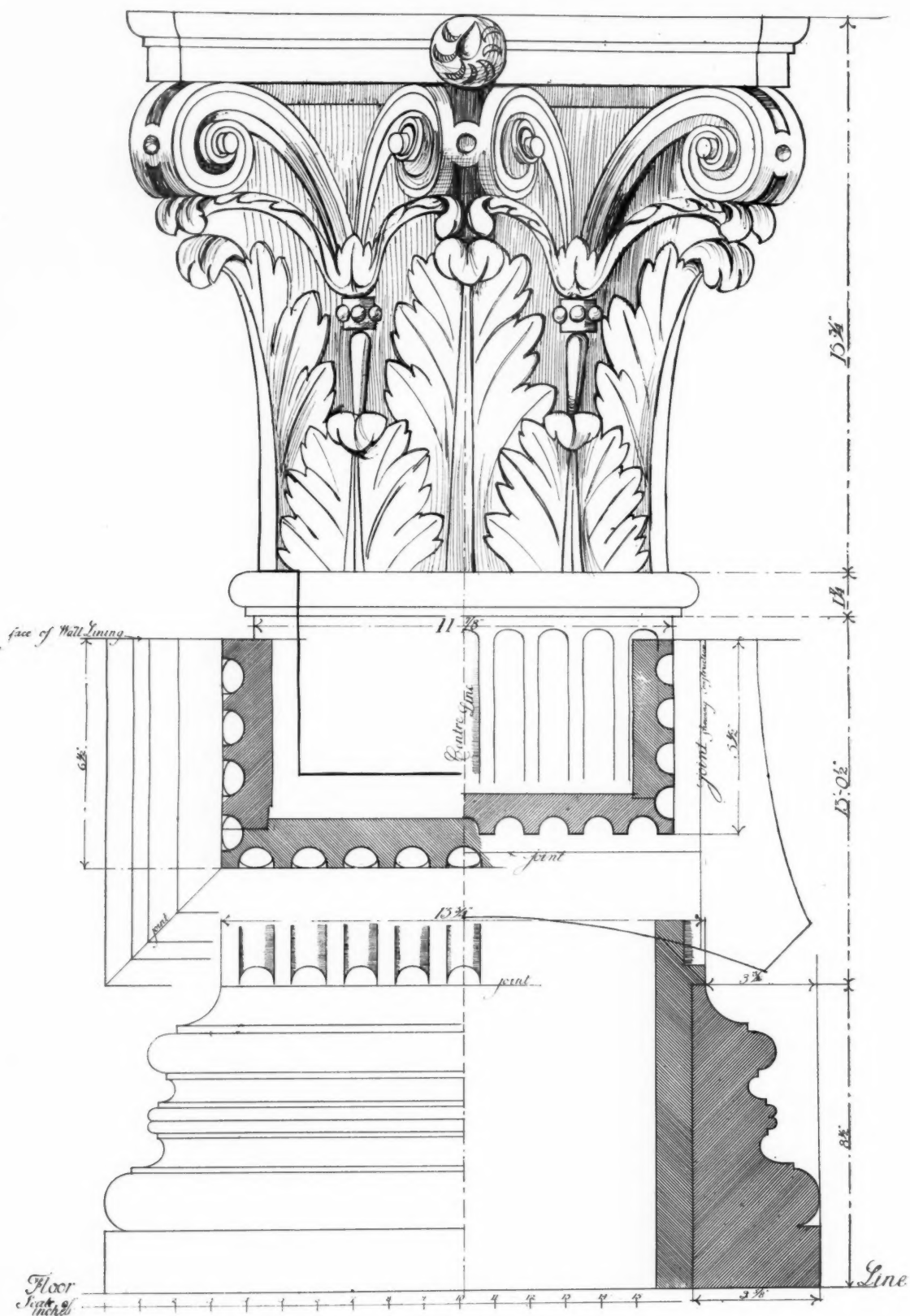
The construction of pilasters, columns, and entablatures is excellent, the joinings of the various parts scarcely showing. The pillars are solid as well as the various parts of the entablature. The mouldings are shallow, but have a good projection, and the profiles are fine.











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The wood is fir chiefly, which seems to suggest that it was grown locally; however that may be, it has lasted well, and is still in good condition. It does not seem ever to have been painted.

The ground of the ceiling was painted black, with the birds picked out in blue; the feet and bills in red.

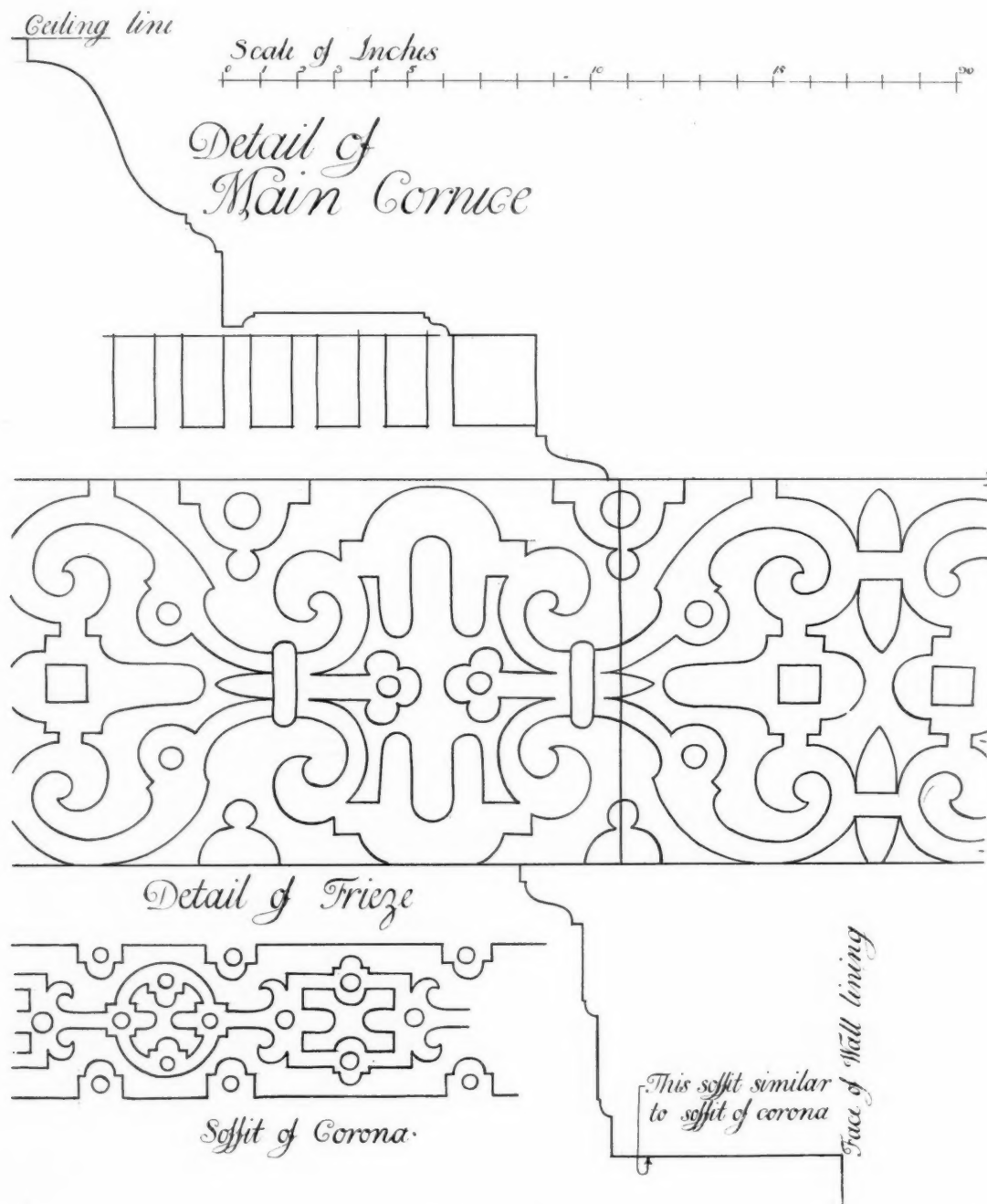
The original position of the entrance door was to the right of fireplace, and was secret (on the

room side); on the outside it was framed by the Doric door-piece.

The Latin motto which follows was over the fireplace :—

VIVE ALIIS IPSIQUE TAMEN TIBI MORTVVS ESTO
QVICQVID VITALE EST SPIRITVS INTVS ALAT.
CORPVS PRATA DOMOS VIVIGENSE TV SEPVLCRA
NE VIS PECCATIS VLLA SIT INDE TVIS
ASSIDVE MORIENS AETERNVM VIVERE PERGE
TETRA DIES MVLTIS SIC ERIT ALMA TIBI.

J. M. W. HALLEY.



Some Sculptural Works by Nicholas Stone.—IV.—(*Conclusion.*)



URAL tablets formed an important part of the work of this sculptor, and some of the designs are very good. In one sent to York Minster, to the wife of Sir John Bennet, the guardian angels are terminated from the waists as

harpes—the upper part is finished similar to John Law's tablet at the Charterhouse. A tablet to Dr. Wright (1619) at Sonning Church is flanked by twisted grey-marble columns, the inscription being surrounded by a wreath in white marble. Another instance where Stone has made use of twisted columns is to the porch at St. Mary's Church, Oxford. They became common in the following century, as, for example, the monument to George Treby (1700) in the triforium of Temple Church. From the detail one would be inclined to think the tablet to Robert Cage (1625) at St. Giles's, Cripplegate, and that to Francis Smalman (1635) at Kinnorsley Church, Herefordshire, were both the handiwork of this sculptor. The base moulding in the latter example is almost identical with that to the Wroxton tomb to Sir William Pope. The tablets made by Stone to Sir Humphrey Lee at Acton Burnell Church in 1622 and to Sir Thomas Meary in 1633 at Walthamstow are very similar in design to the monument to Sir Robert Drury at Hawstead Church, the busts in the case of the two latter being placed in oval niches. Sir Robert was knighted, at the early age of sixteen, for his prowess at the unsuccessful siege of Rohan, with the Earl of Essex, in 1591; his widow, daughter of Sir Nicholas Bacon of Redgrave, ordered the monument, the Latin inscription of which is ascribed to the pen of Dr. Donne.

Stone sent chimneypieces to Quidenham, in Norfolk, the seat of Sir John Holland, and also to Newborough, in Yorkshire, for Sir Henry Belasyse about this time (1633), together with a monument for the latter, whose baronetcy is now extinct. His arms are: *Quarterly, first and fourth, argent a chevron gules between three fleurs-de-lis azure, second and third, argent a pale engrailed between two pallets plain sable.* The habit of importing chimneypieces from Italy and Germany at this time, together with the changes of seat and ownership that have often occurred, makes it very difficult now to attribute with certainty any existing examples to Stone. The best Renaissance ones extant are at Bolsover, Hatfield, Hampton Court,

and Wilton. The insertion of coloured marbles and polished stones such as the Irish blue-John, &c., was in vogue, as was also the system of mounting the angles with chased brasswork. Stone sent chimneypieces to St. James's Palace, Windsor Castle, Somerset House, and three were made for the Duchess of Richmond for Hatton House, London, for £200. According to Cunningham this was on the site of the present Hatton Garden: "Ely place, vineyard, meadow, kitchen-garden, and orchard were made over to Sir Christopher Hatton from the Bishop of Ely by Queen Elizabeth." The monument to Sir Christopher Hatton (1623) now occupies a small and very dark chapel on the north side of the chancel of Westminster Abbey. It is interesting to compare Stone's work in this fane with that of his contemporaries, such as the monument to Dr. John Young, said to be by Pietro Torrigiano, that to Sir Thomas Richardson (1635) by Le Sueur, and to note the influence of his work as exhibited in the tomb to William Cavendish, Duke of Newcastle, and Margaret Lucas, his wife (1676), next to the "Three Cannings."

The very original tomb to Sir Julius Cæsar in Great St. Helen's Church (wholly of "touch-



MONUMENT TO SIR HUMPHREY LEE,
ERECTED AT ACTON BURNELL CHURCH, 1622.

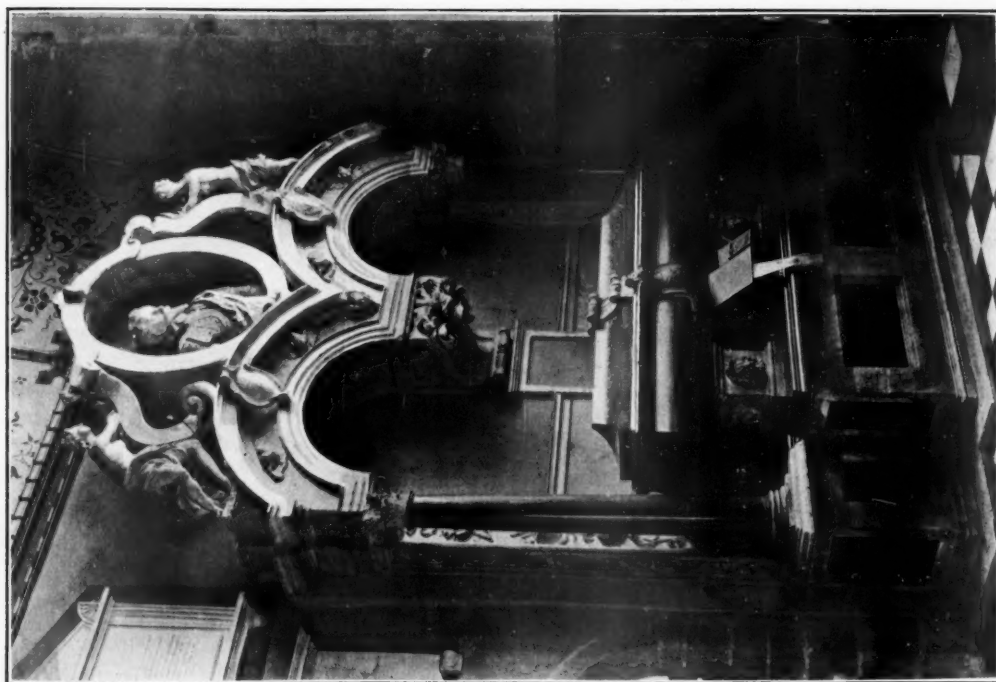
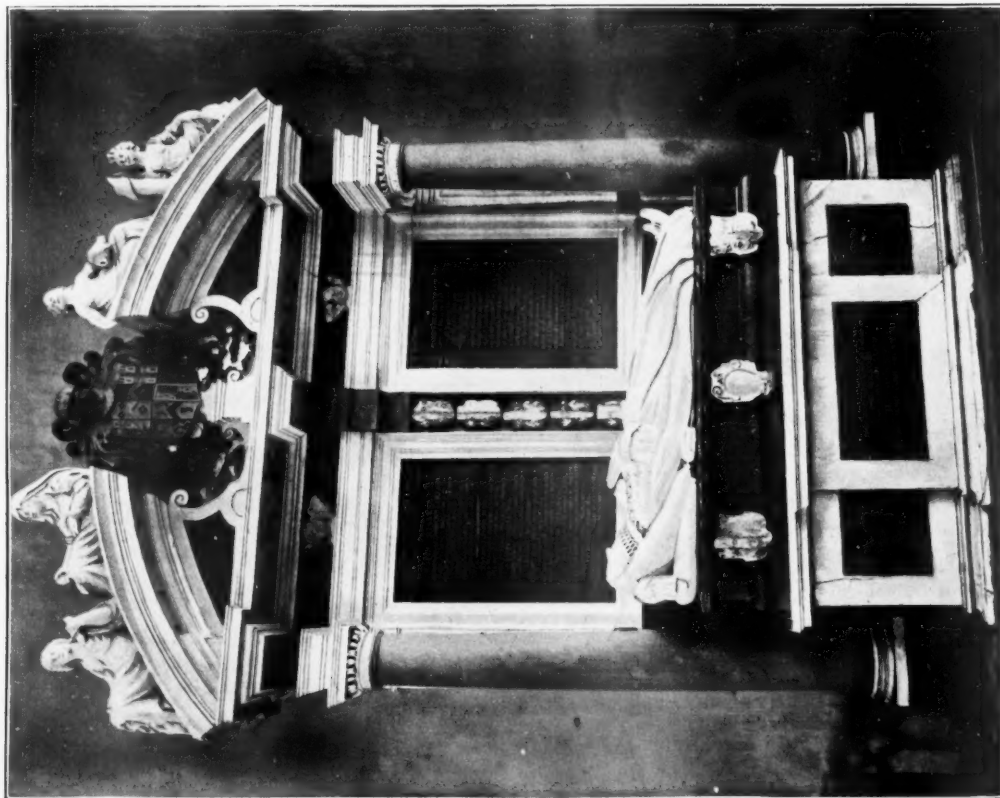


Photo: H. I. Jarman.

MONUMENT TO SIR ROBERT DRURY,
HAWSTEAD CHURCH, SUFFOLK, 1617.



MONUMENT TO SIR EDWARD COKE, LORD CHIEF JUSTICE,
TITTLESALL CHURCH, NORFOLK, 1638.

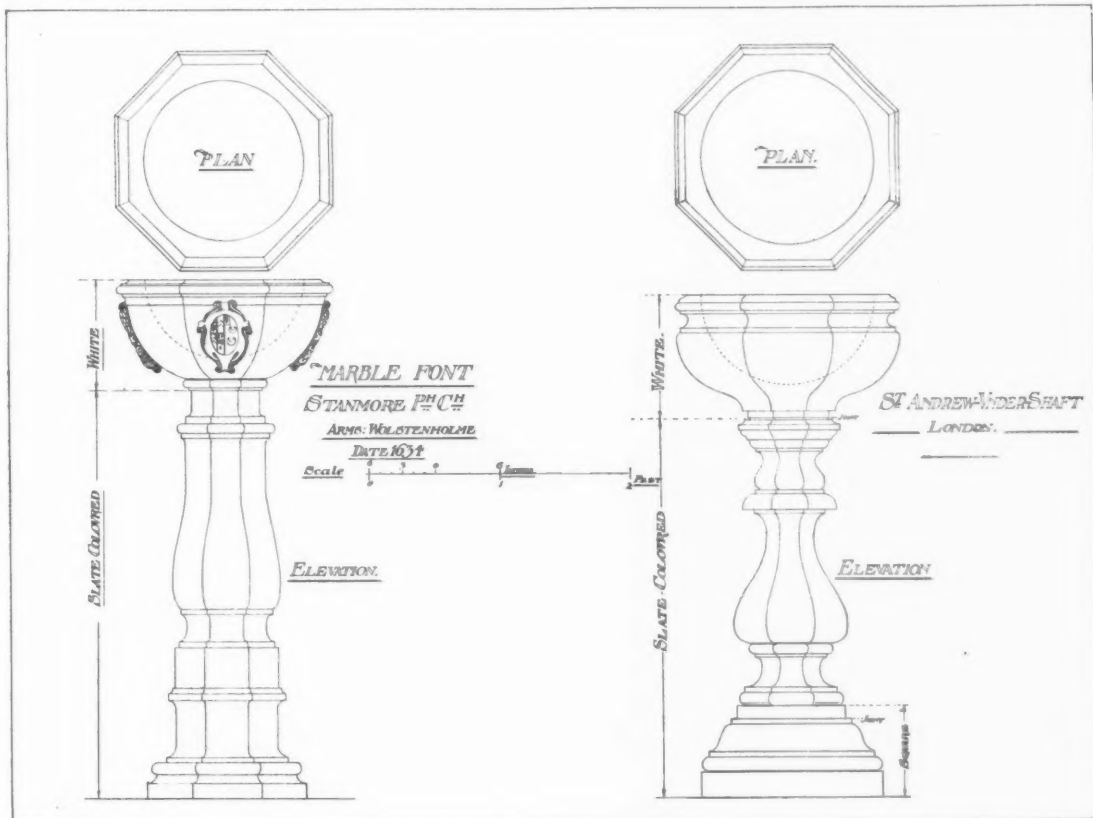


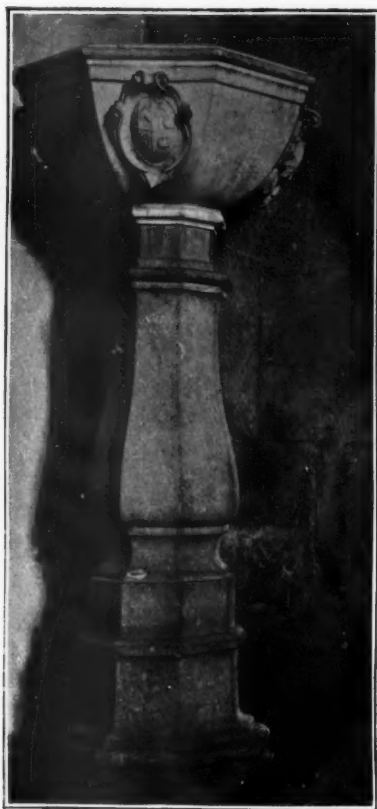
TOMB OF SIR CHRISTOPHER HATTON,
WESTMINSTER ABBEY.

stone" with the exception of an alabaster deed and seal setting forth the deceased's lifework in Latin) is the subject of an article in *The Art*

Journal by the Rev. W. J. Loftie, who gives a free translation of the document, which states: "I will cheerfully pay the debt I owe to Nature whenever it shall please God to appoint it." This knight was born at Tottenham in 1557; his father's name was Adelmare or Delmar, who was by profession a physician, and came from Italy to attend Queen Mary, and subsequently remained with Queen Elizabeth. The son Julius boasted descent from the ducal family of Cesarini through his mother, and adopted the name of Cæsar in lieu of Delmar. He gained fame as a lawyer, being made Master of the Rolls in the reign of James I. and Chancellor of the Exchequer under Cecil. His shield of arms adorns a large stained-glass window in the Rolls Chapel, close to those of Sir Dudley Digges, who married Mary, daughter of Sir Thomas Kempe, knight, of Olantigh. The arms of Digges are: *Gules on a cross argent five eagles displayed sable*. The south door of Great St. Helen's Church is of Renaissance origin, and is said to have been designed by Inigo Jones, but it is not proven.

At St. Andrew's Undershaft Church Stone supplied a font in 1631, the "boll" of which was to be of white marble, of 20 in. diameter, upon a black pillar and polished, for £16. Stone records having placed a monument here to a Mr. "Harrison;"





FONT AT STANMORE CHURCH.



FONT, ST. ANDREW UNDERSHAFT CHURCH,
LONDON.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.



FONT AT ST. MARGARET'S CHURCH, WESTMINSTER.

this has not been traced, unless it is the one mentioned by Hatton to Mr. George Harrison and Elizabeth his wife in St. Andrew's Church, Holborn, who, judging from the description of his bequests, was a man of very charitable intentions. Stone received a "rondell of canarie wine (28s.)" in 1634 as recompense for his advice at All Hallows Church, Barking. He erected the porch to Old Stanmore Church (now in ruins) for Sir John Wolstenholme, a font there exhibiting the donor's coat of arms on one of the octagonal sides of the bowl, and a tomb, now destroyed with the exception of the effigy, a most perfect piece of workmanship. Other fonts by him are at All Hallows Church, London Wall, a circular bowl of white marble on a wooden pedestal, also circular, and cut at the top with dentils; and another at "Tottlefields," doubtless one of the two now in the church of St. Margaret's, Westminster, of which one is of white marble, octagonal, and of very graceful form, while the other of grey marble

has a circular bowl on a square pedestal and is a little wanting in elegance.

According to a deed which was recently discovered by Mr. W. H. Lammin, dated June 5, 1636, Stone seems to have acquired more land to his premises at Long Acre. The conveyance is of a piece of ground from Francis, Earl of Bedford, to Nicholas Stone in the neighbourhood of Covent Garden and Long Acre, extending back to vacant land then in the tenure of the Countess of Anglesey, and a portion of the stable ground belonging to the Right Hon. Philip, Earl of Pembroke, then Lord Chamberlain.

The monument to Sir Edward Coke, the Lord Chief Justice, was sent to Tittleshall in Norfolk in 1638. Mason eulogises him for having guided the Councils of 1621 for the Privileges of Parliament with great ability. He proposed and framed the Petition of Right in the reign of Charles I, and was "the first who reduced the knowledge of the English Laws into a system." He wrote the life



TOMB OF SIR RICHARD VERNEY AND MARGARET VERNEY, 1630.

of Lyttleton and other MSS., including a Commentary upon the Magna Charta. Windebank, the Secretary, being in search of seditious papers, seized many of these, including his will, while Justice Coke lay dying.

A very fine monument to Sir William Spencer of Althorp, Northampton, is in Great Brington Church. It is through the marriage of Sir John Spencer with Catherine, the daughter of Sir Thomas Kytson, that the family claim connection with George Washington. An interesting account of this development is to be found in "The Shakespeare Country" (Geo. Newnes). Stone made agreements with two workmen, John Hargrave and Richard White, for the effigies for this monument, who were paid £14 and £15 respectively for the figures of Lord Spencer and his lady, Penelope Wriothsley. The Rev. H. Bloom believes the Lucy monuments at Charlecot are by Stone. That to Sir Thomas Lucy, who married the daughter of Thomas Spencer of Claverdon, is said to be the work of Bernini, portraits being sent to Italy from which the effigies were carved. The figure of Lady Berkeley of Cranford, 1635, was carved by Nicholas Stone (Junior) in Bernini's atelier, and brought over by him on his return to England, and possibly he worked on the Lucy effigies at the same time. The chief families of Northampton and Warwick are closely connected by marriage. "Elizabeth, daughter of John Spencer of Hodnell, Kt., married Sir John Greville of Wilcot, the brother of Sir Fulke Greville, who married Elizabeth, daughter of Edward Willoughby, eldest son of the 2nd Baron Broke."

Sir Richard Verney, of Compton Verney, married Margaret, daughter of Richard Nevill. The Verney monument was erected in 1630 and is a very good example of Stone's work.

The monument to Sir Thomas Pickering in St. Mary's Church, Warwick, is based on the same principle as that to Sir Adam Newton at Charlton; both were ordered by Sir David Cunningham. The tomb to Pickering, costing £200, was sent to Warwick in 1639. A monument to the father and mother of Sir Edward "Pepte" is recorded which cost £150, but no destination is given. The mural tablet to Sir Richard Hutton at St. Dunstan's Church has a Latin inscription flanked by columns on brackets supporting a pediment. The judge's arms are emblazoned in the south window of Staple Inn Hall: *quarterly first and fourth, argent on a fesse sable, three bucks' heads caboshed or, a crescent for difference; second and third, argent on a bend gules three bezants over all an escutcheon of pretence, gules six barrulets or, a canton sable.* The inscription reads "Rich^{us} Hutton Miles unus Just^m de Coi Banco quondam hujus

hospicii 1618." He was born in 1560 and buried in 1638.

One can hardly leave so important and fascinating a subject without some reference to the influence of this master's work upon the productions of contemporary and subsequent artists, and also to his own ability as a sculptor and statuary in comparison with more modern workers. Many of Stone's monuments exhibit a refined style and design of considerable merit, the execution of which anticipated the work of the following century. The varied subjects and styles he was called upon to reproduce necessitated a knowledge of anatomy, dress and fashion, detail and ornament, and even the classic figures (which at this time would be no easy task to a sculptor were he not in constant touch with the Continent, and possessing a versatile genius), rightly earning for him a fame which rivalled in its extent even that of Inigo Jones himself. Perhaps the most finished effigy from Stone's chisel is that of Sir John Wolstenholme, at Stanmore, which, although removed from its former environment, is, if anything, rather enhanced by the Gothic niche. Stone's notoriety as a sculptor naturally led his compeers to emulate his example and style. Roubiliac, immediately succeeding him, produced some very excellent work, of which the figure of Shakespeare in the British Museum is undoubtedly the most speaking portrayal of this



TOMB OF SIR WILLIAM SPENCER,
GREAT BRINGTON CHURCH, NORTHANTS.

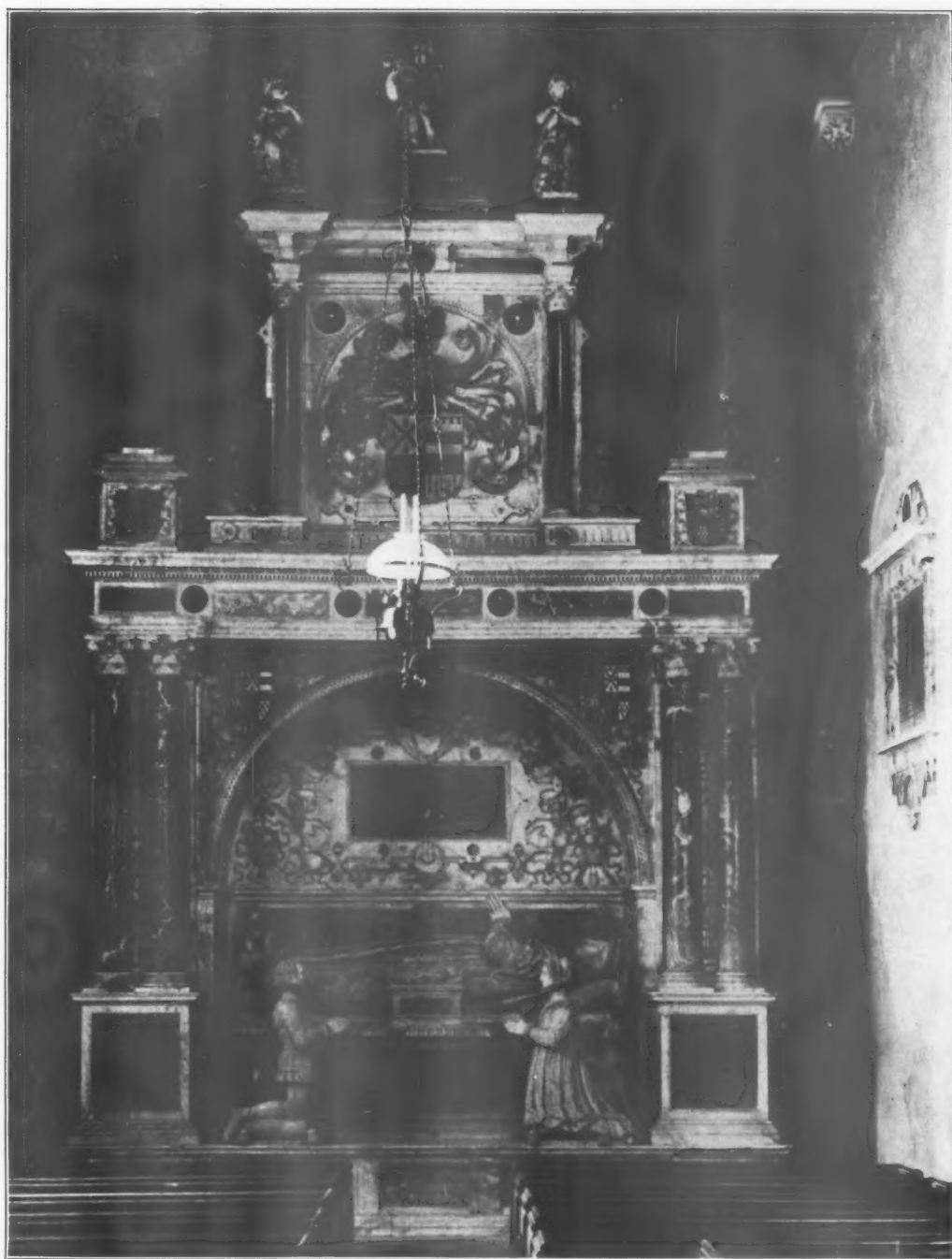


Photo: Billows.

MONUMENT TO ROBERT KELWAY, EXTON CHURCH.

playwright extant. English sculpture of the last century has been admittedly recognised as behind that of France and Austria, and if it is for want of greater appreciation and enthusiasm on behalf of patrons it is surely the fault of the nation to a very great extent. There has been an advance in recent years, however, which promises to restore the lost prestige.

It is to be regretted that the practice of monumental design has of late years fallen into disrepute owing to the cheap foreign competition and oft-times the very coarse and meretricious designs which flood our churches and churchyards. The *design* of memorials and cenotaphs is often a matter of national importance and rightly falls within the province of the architect. Some of

the designs of Flaxman were particularly brilliant, but many savoured of the guardian-angel type, now rendered objectionable by monotonous repetition.

A writer in *Notes and Queries* gives the following quaint inscription taken from the monument to John Stone of Sidbury, supposed to be a brother of Nicholas Stone, senior, who was responsible for the rebuilding of Sidbury Parish Church, with which I conclude my notes:

On our great corner Stone this Stone relied,
For blessing to his building, loving most
To build God's temple, in which works he dyed,
And lyved the temple of the Holy Ghost.
In whose loved lyfe is proved an honest fame
God can of Stone's raise seed to Abraham.

ALBERT E. BULLOCK.

The Civil War was the cause of much of Stone's work being retarded, and the items in his note-book are very meagre subsequent to 1641. About 1642 he assisted Inigo Jones to bury his fortune, first at Scotland Yard, and afterwards at Lambeth Marsh. Nicholas, his son, who worked in Italy with Bernini, modelled amongst other things some terracotta groups of the "Laocoon and Bernini's Apollo and



MONUMENT TO SIR THOMAS PICKERING,
ST. MARY'S CHURCH, WARWICK.

Daphne, which were in the possession of Mr. Bird the Statuary," says Walpole. After their deaths in 1647 the business was continued by Henry (old Stone) the painter, and John (Captain Stone) the youngest. Henry, who spent the best part of thirty-seven years in Holland, France, and Italy, published a book called "The third part of the Art of Painting." He died in 1653.

John Stone joined the Royalists, and upon their defeat narrowly escaped being hanged. He managed to hide him-



TOMB OF SIR JOHN WOLSTENHOLME,
STANMORE CHURCH.

self for many months quite unknown to his father in the house at Long Acre, and subsequently escaped to France, where he stayed some years and studied the arts. In 1645 he published a book entitled "Enchiridion of Fortifications: or a handful of knowledge in Martial Affairs," 8vo., London, illustrated by engravings from his own sketches. He left a record of about fifteen monuments he had made, including a tablet in the triforium of the Temple Church. "In 1656 I sett up a little tomb in the Temple Church for Sir John Williams, and had for it 10*l*. It was an eagle of white marble." This is probably the one to Thomas Williams, dated 1645, as that to Sir John Williams is dated 1668. John Stone died at Holy Cross Hospital, near Winchester, on September 11, 1667, and was buried with his brothers near the pulpit at St. Martin-in-the-Fields Church. His near kinsman, Charles Stoakes, who summed up the joint receipts of the family to £10,889, repaired the monument in 1699, adding the following couplet:

Four rare Stones are gone,
The father and three sons.

In the second article reference was made to the Morrison tombs at Watford. Mr. A. W. Clapham has kindly drawn my attention to the recent removal of the tomb to Lady Bridgett, together with one to Elizabeth Russell, to the Bedford Chapel at Chenies. Lady Bridgett was the daughter of John, Lord Hussey, and she married, first, Sir Richard Morrison, then Robert Ratcliff, Earl of Sussex (already referred to), and subsequently Francis Russell, 2nd Earl of Bedford, thereby becoming the Countess Dowager of Bedfordshire. She died in 1600. The Rev. R. Shaun, of Chenies, has kindly given me this note of the connection between the Russell and Morrison families in explaining the reason for the removal of the monuments to Chenies. The monument to Robert Kelway, the famous lawyer, at Exton Church, who died in 1580, was very probably the work of Stone about the time he made that to Sir James Harington for the Countess of Bedford. Kelway was the father of Anne, Lady Harington.

N.B.—In the June issue a slight mistake was made in connection with the Paston monuments. The two illustrated to Lady Paston and Sir Edmund Paston are not at North Walsham as stated, but at Paston Church; only the earlier tomb to Sir William Paston, by John Key, is at North Walsham. Both churches are close to Mundesley in Norfolk.

[The articles on Nicholas Stone will be reprinted by arrangement with the proprietors of *THE ARCHITECTURAL REVIEW*, and may be obtained in brochure form from the author.]

Modern British Plasterwork.—IV.

(Conclusion.)



IF the short symposium in our April, May, and June issues has done no more than emphasise certain differences of opinion among the votaries of plasterwork concerning the limitations of their art, it is still a matter of congratulation that the status of this plastic art permits of at least two differing schools of opinion. This fact at least proclaims the present revival as one of considerable strength, since a declining or a moribund art usually ex-

pires from a dearth of progressive ideas, and a unanimity of opinion over the ethics of an art is usually indicative of stagnation.

It is not without interest to consider the main point of difference, which is more or less clearly defined in each of the papers from our five contributors. Briefly, then, of opinions concerned with the depth of relief which may legitimately be given to plasterwork, there are three. Firstly, the opinion which limits plaster to the expression of ornament in low relief with a lumpy dull surface, avoiding sharpness and undercutting;



CARDIFF TOWN HALL.

GEO. P. BANKART.

LANCHESTER AND RICKARDS, ARCHITECTS.

Very deeply undercut modelling cast from gilly moulds.



DECORATION FOR PLASTER COVE TO CEILING,
ST. BOTOLPH, ALDGATE.

J. DAYMOND AND SON.

JOHN F. BENTLEY,
ARCHITECT.

secondly, there is the opposite school, which, remembering the work of the Italians of Fontainebleau and elsewhere, pins its faith to high relief and deep undercutting; and, thirdly, there are those who believe in the legitimacy of both methods if used, respectively, in situations appropriate to their values and effects.

In effect this last is only another way of saying that the legitimate expression of plasterwork must be determined by the particular circumstances of the building which it is employed to embellish. And therein probably lies the kernel of the whole nut of controversy. For it is obvious that the scale, form, and depth of relief suitable for the decoration of a large public building will be entirely out of keeping with the average dwelling; more especially as most of our newer houses are conceived on the line of the cottage rather than the mansion. The low rooms that have become the vogue, one might almost say the obsession, of the present day, are likely to diminish the opportunities for plaster decoration. It is a moot point whether modelled plaster, even in the lowest relief, is quite a suitable decorative medium for a ceiling less than nine feet above the floor. There are instances where it has been used in such circumstances, with an effect of evident depression, and even where the modelled work has been confined to the frieze and the ceiling left plain the effect of diminished height still persists to a considerable degree.

Mr. Bankart in his paper emphasises more than once the necessity for modelling plaster with a broad soft effect, and condemns the "metallic

hardness" and "mechanical precision" in the finish of much of our modern plastic work. The latter treatment is all too easy to attain at the present when practically all decorative plasterwork is cast in moulds; but this precision, even when attained, is frequently not sufficiently finished for some architects, for whom plaster must be carved up to a degree of sharpness quite foreign to the material. The lament for hand-modelling *in situ* is, in some degree, an affectation. A capable artist should have a fair idea of the ultimate value of his work in a building; in very important works it would be possible to temporarily fix up the ceiling or part of it under con-

ditions of lighting and perspective approximating to that of its permanent situation, and so judge of its effect. It is tolerably certain that a real plaster artist would judge of his work this way as well as he could when lying on his back on the top of a scaffold. But the real obstacle to *in situ* modelling is the question of cost.

The hardness of the modern ceiling, modelled on the style of Wren, is a point made by Mr. Laurence Turner; and in proof of the fact that this hardness is not a feature of Wren's work he cites the well-known ceiling in the board-room at the New River Offices. The sharpness and metallic effect



DECORATIVE PANEL:
ENTRANCE.

NATIONAL BANK OF
SOUTH AFRICA.

J. DAYMOND AND SON.

A. BONELLA, ARCHITECT.



CEILING ENRICHMENT, STOKESAY COURT,
SHROPSHIRE.

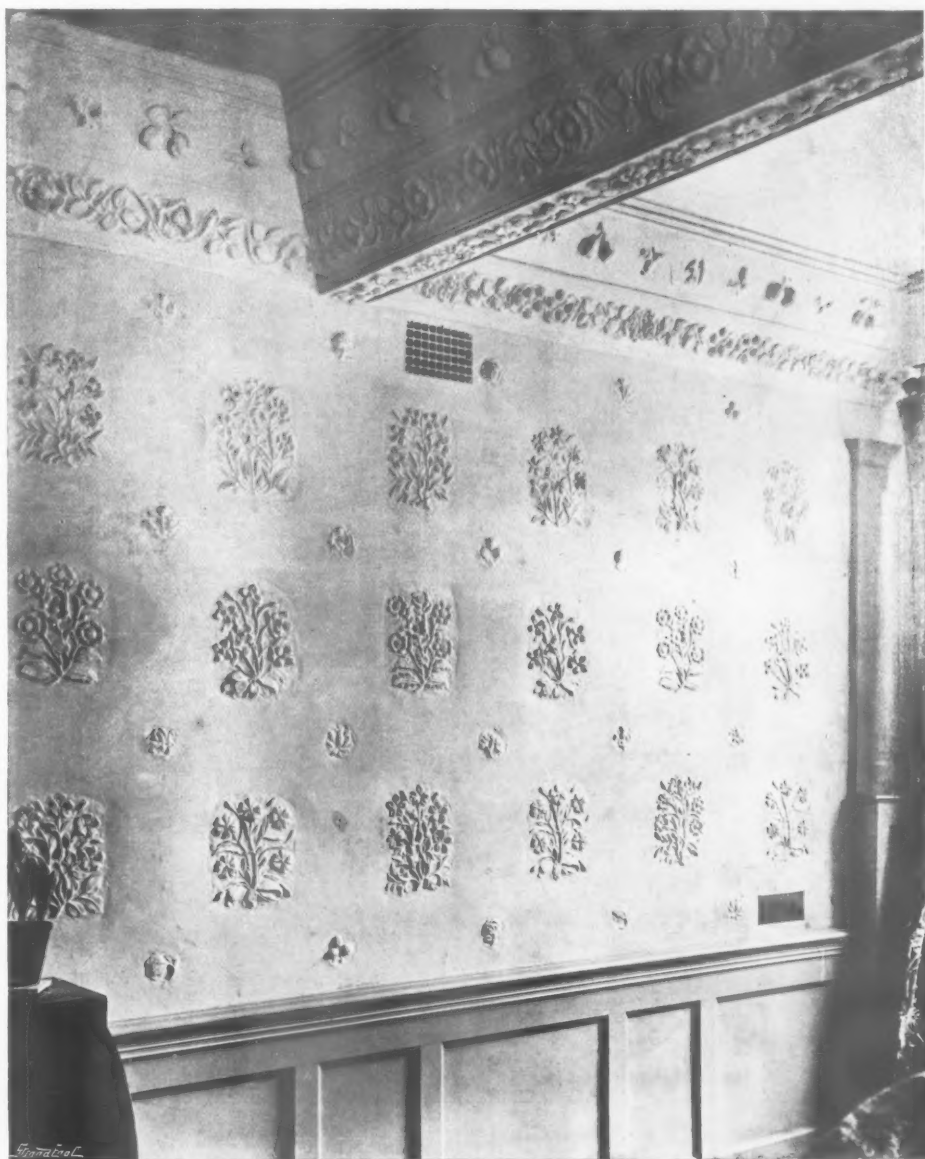
J. DAYMOND AND SON.

THOMAS HARRIS,
ARCHITECT.

which Mr. Turner joins with Mr. Bankart in condemning can only be attributed to bad design, and not to any inherent defect in fibrous plaster itself.

Both Mr. George Jack and Mr. Walter Gilbert have said a good word for high-relief plaster, as not deserving of ostracism in modern work; Mr. Jack anticipates that a too frequent indulgence in this direction may tempt an artist to overstep the legitimate lines; and counsels therefore a return to the flat treatment now and then "as a tonic." We see no reason why the exigencies of different works should not supply this

change from one style of relief to the other without any violent volte-face by way of a corrective. Mr. Walter Gilbert is decidedly against the imposition of any limitations that are not apparent to the good sense of the artist; and believes that a thorough knowledge of his art in all its periods will keep the plaster artist from going astray. He condemns the admiration and imitation of work by the "plasterers of old"—and by this we presume he refers to the English village plasterer of the seventeenth century, the crudeness of whose work was due to limitations of knowledge and not to intention or lack of mechanical skill.



PORTION OF BILLIARD ROOM, BIRMINGHAM.

GEO. P. BANKART.

Wall relief *very* slight, intended to be scrubbed with a bloom of tempera colouring.



Treatment of existing beams spaced unequally on ceiling.



The Schoolroom Ceiling.
The Dining-room Ceiling.

BRETTONHAM HALL, SUFFOLK.
GEORGE JACKSON AND SONS, LTD.

JOHN DUNN, ARCHITECT.



PART OF CENTRE MOTIF OVER PROSCENIUM.

G. WILSON (G. AND A. BROWN, LTD.).

W. G. SPRAGUE, ARCHITECT.

Undoubtedly in the revolt against the "mechanical precision" of the nineteenth century there is a danger of carrying a desirable reaction too far, and the woodenness of much of the seventeenth-century work, with its doll figures and impossible Biblical tableaux, however interesting to the student and art worker, scarcely entitles it to be

given a foremost place in the annals of plasterwork, and the artist should be cautious of idealising it as the apotheosis of English work.

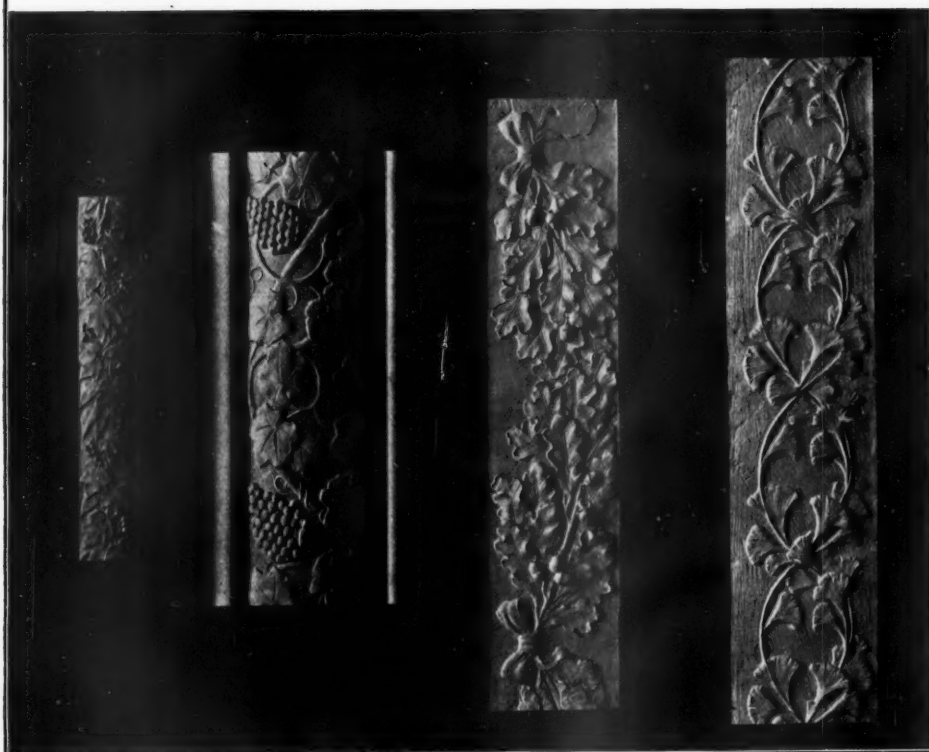
The admittance of figure-work, judging from communications received, is also a matter of dispute. Certain plasterworkers are desirous of excluding figures as outside the legitimate field



TWO ENRICHMENTS IN ONE OF MESSRS. LYONS'S RESTAURANTS AT THE FRANCO-BRITISH EXHIBITION, SHEPHERD'S BUSH.
WALTER GILBERT (BROMSGROVE GUILD).



T. E. COLLICUTT AND HAMP, ARCHITECTS.



FRIEZES AND MOULDINGS OF CEILING BEAMS, P. AND O. S.S. "SALSETTE."
 MODELLED BY BERTRAM PEGRAM.
 EXECUTED BY GEORGE JACKSON AND SONS, LTD.



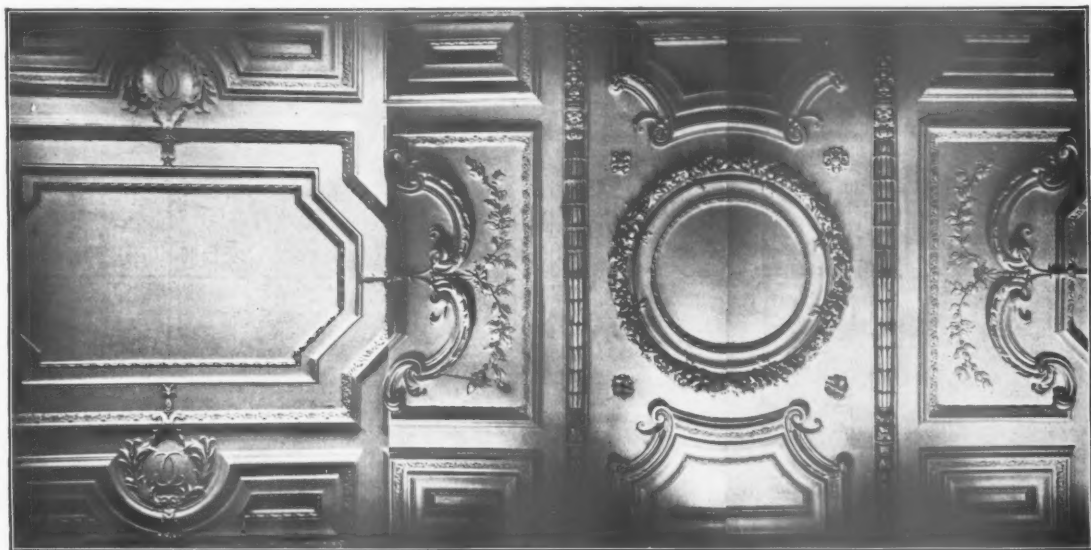
"BARNCLOSE," CARLISLE.

GEO. P. BANKART.

of plasterwork; but remembering the wonderful achievements of the Italians at Fontainebleau and elsewhere, this attitude has no *locus standi* which is worthy of consideration. The introduction of figures must necessarily depend, as do most of the

other points, upon the position which the plasterwork is to occupy.

Mr. Troup finds as much difference between direct modelling and casting plaster as exists between wrought ironwork and cast ironwork; and the dangers of imitating other materials, though more limited in the case of cast plaster than in the case of cast iron, are liable to bring cast plasterwork into the disrepute which afflicts cast iron. The inevitable unevenness in the hand-modelled plaster becomes, in Mr. Troup's opinion, of doubtful value when imitated and reproduced in the moulds from which plaster of Paris casts are taken; and he holds to this feeling, even when remembering that the clay used for the mould in cast work is very similar to the soft plaster used for hand-modelled work. This would seem to exclude cast work from the legitimate sphere of the plaster art; and is a dictum hardly likely to receive support from the majority of plaster workers. After all, the conventions of plasterwork must necessarily be more or less artificial. The fact that plaster can be and is frequently, alas! carved up into a sharpness akin to that of metal, is proof that the limitations set upon it are likely to be those of the artist and not of the material itself. Hence any reasonable conventions which the plaster artists may agree and decide upon in the interests of their art should help to foster its development upon lines generally approved. And in such case we take leave for congratulation that the expression of these varying views in our columns may have had a stimulating and beneficial effect in this direction.



CEILING OF LIBRARY, TAPELEY PARK, NORTH DEVON.

MODELLED BY WALTER STYLES (GEO. JACKSON AND SONS, LTD.).

JOHN BELCHER, A.R.A., ARCHITECT.

The Franco-British Exhibition.—I.



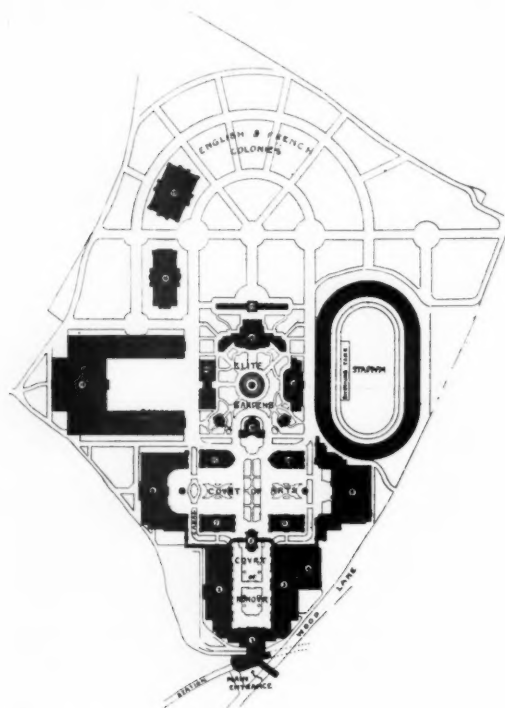
ONCE upon a time all roads led to Rome. That was many, many years ago; and since then they have led, with wholly praiseworthy impartiality, to a thousand different places. To the most casual observer in London, however, it must be abundantly evident that all roads have suddenly taken it into their heads to lead to Shepherd's Bush in the west of London. Some time ago—perhaps it was twenty years—the writer resided within almost a stone's-throw of Wood Lane; and it affords an interesting insight into the rapidity with which the metropolis grows to compare the condition of the neighbourhood as it was then with its present aspect of business-like activity and populousness. In those days Wood Lane was a lane, as dirty and muddy as the

most enthusiastic admirer of the country could wish. Sometimes, if you were fortunate, you could catch an omnibus and ride out to Willesden. Other people, less fortunate, were caught by the "Black Maria" and had to ride out to Wormwood Scrubbs. Now most of it is changed; only Wood Lane has preserved something of its pristine character, for it is still muddy on rainy days. Even Wormwood Scrubbs Prison is not the place it used to be, for it is stated on good authority that the prisoners are disturbed by the bands of the Exhibition when the wind blows in that direction.

But there are other changes; utterly bewildering ones. Let us suppose, for an instant, that we are walking up this erstwhile English lane, and have recovered from our astonishment at seeing a music hall which displays half its programme on posters written in French. In the road stands a British constable, beside him a French *douanier*; on the pavement an English news vendor bawls out the headlines of the evening editions, while a little French girl with her hair in a skimpy pigtail offers you the *Journal de Paris* or the *Figaro*. You will begin to wonder whether Shepherd's Bush is in London or Paris; and whichever way your decision turns, it will assuredly be upset by the sight of the "sandwich"-men who have just come into view. They are clad in white, and bear tidings, on both sides, of the exclusive benefits to be derived from the use of Somebody's Soap. But are they English or French? If a man bears on his back the words, "Try Somebody's Soap," you may be sure that the other side of him entreats you to "Exigez les Savons Somebody." If his cumbersome wooden breastplate warns you to "Beware of Imitations," you may depend upon it that his back will implore you to "Méfiez-vous des Contrefaçons."

It is the *entente cordiale*, and this is the way to the main entrance of the Franco-British Exhibition.

There is a particular interest which attaches itself to the consideration of Exhibition Architecture. It is the only branch of the art of building in which there is no construction to be thought about, and very few restrictions that need be regarded. The exhibition architect says to himself: "Nobody is going to criticise me for such fancy stuff as exhibitions are made of, and there will be no stint of money; I am therefore free to follow my own bent without fear or favour." Here, then, supposing that eminent architects be



BLOCK PLAN.

- | | |
|-------------------------|---------------------------|
| 1. Main Entrance. | 11. British Applied Arts. |
| 2. French Textiles. | 12. Imperial Tower. |
| 3. British Textiles. | 13. Garden Club. |
| 4. British Education. | 14. Restaurant Paillard. |
| 5. Congress Hall. | 15. Machinery Hall. |
| 6. Hall of Music. | 16. Grand Restaurant. |
| 7. French Applied Arts. | 17. Giant "Flip-Flap." |
| 8. Fine Arts. | 18. Canada. |
| 9. Decorative Arts. | 19. Australia. |
| 10. Women's Work. | |



THE COURT OF HONOUR.

Photo: F. N. Birkett.

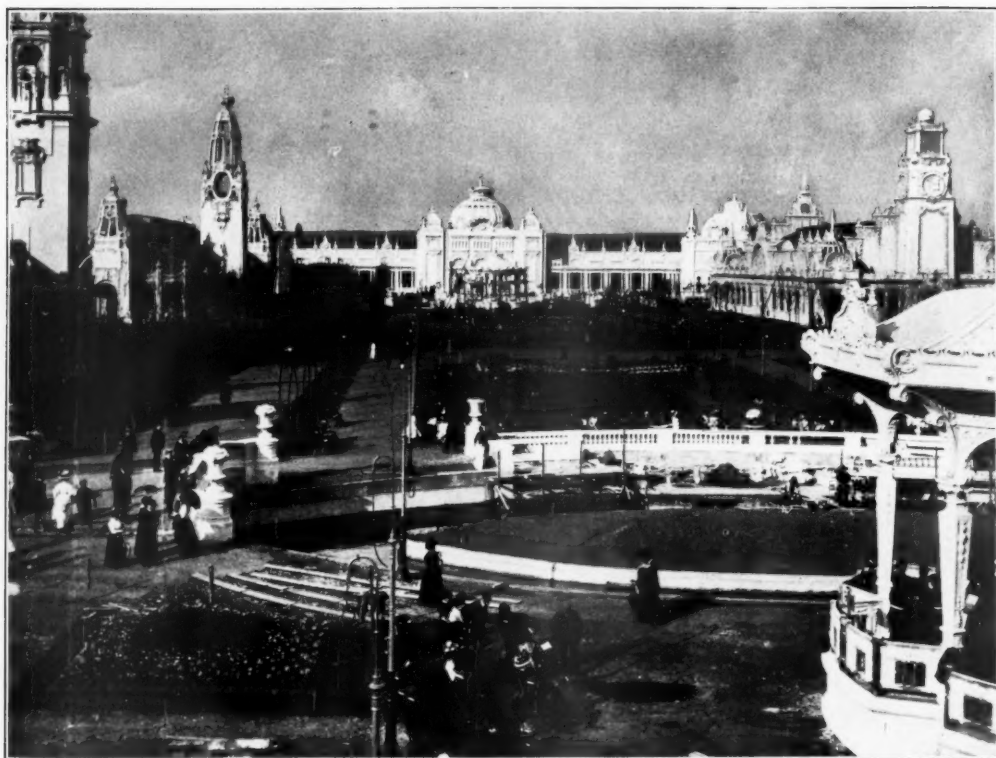
selected to design these buildings, is a fountain-head to which we may legitimately look for some intimation of that modern style which is so much sought for by the members of the profession. The result is as discouraging in this Exhibition as it has been in all previous ones in America and on the Continent.

Mr. Imre Kiralfy—the prime mover and master mind of the whole scheme—has naturally drawn his architects from both English and French sources. He was assisted by Mons. M. Toudoire (architect in chief), Messieurs Coste, Duquesne, Levard, Martello, Crevel, Joulin, Lucet, Patrouillard, and Thorimbert (French architects), Mr. John Belcher, A.R.A. (honorary consulting architect), and Messrs. L. G. Detmar, A.R.I.B.A., J. B. Fulton, A.R.I.B.A., and Charles Gascoigne. The funds available for the building expenses were practically inexhaustible, so that there is every reason why the Exhibition should prove to be what is claimed for it—the most beautiful that the world has ever seen.

The full story of how the scheme was initiated, elaborated, and brought to perfection would make fascinating reading, but it would occupy more than a whole number of the REVIEW. Suffice it to say that more than four years ago Mr. Kiralfy began to think about an exhibition which should be the outward and visible sign of the *entente*

cordiale, and set himself to realise his project. From that time onwards he busied himself in negotiations for the site, always advancing, always increasing, the area at his disposal, until at length a piece of land 140 acres in extent was acquired near the Shepherd's Bush terminus of the Central London Railway. In the meantime a staff of draughtsmen was kept fully occupied in working out the general form of the buildings to a small scale from Mr. Kiralfy's instructions. These preliminary drawings were then submitted to engineers, who prepared from them the designs for all the steel constructional work. The drawings of the steelwork were in turn sent out to the several architects, for whom was set the difficult task of evolving an architectural clothing suited to the steel skeleton. This fact is of great importance when judgment has to be passed on the various buildings; and, indeed, it affords the only possible explanation of much which otherwise might fill the architecturally-minded critic with wonder and dismay.

On January 3, 1907, M. le Comte de Manneville, on behalf of the French Ambassador, cut the first sod of the Exhibition, on a piece of land which at that time was half brickfield and half farm; a dreary expanse of rubbish, mud, and puddle, with unsightly mounds of earth which had been dumped there during the construction



THE COURT OF ARTS: VIEW FROM THE DECORATIVE ARTS BUILDING,
LOOKING ACROSS TO THE FINE ARTS BUILDING.



GENERAL VIEW OF THE PRINCIPAL COURTS AND BUILDINGS FROM THE "FLIP-FLAP."

Photos: F. N. Bickett.

of the Central London Railway. Since then a mighty transformation has taken place. Endless processions of carts have deposited unnumbered tons of builders' stuff on the site, workmen in tens of thousands have laboured day and night to render chaos cosmos, directed by a ubiquitous staff who learnt to forget what fatigue was, and to forego the luxuries of warm slippers and the comfortable chair at the fireside. So it was that the Franco-British Exhibition was called into being.

The general scheme and laying out of the grounds suggests a French architect as the probable author of it, though we believe that Mr. Imre Kiralfy planned the whole without assistance. Court succeeds to court with splendid effect; building groups with building, only to emphasise the difference of treatment, each setting off the other, and making up a whole which compels its meed of admiration. In every direction there is evidence of carefully-thought-out arrangements, both of building and garden; while the waterways, catching the reflection of the buildings by day, and of half a million lights by night, and throwing them back distorted and broken, adds not a little to the effect.

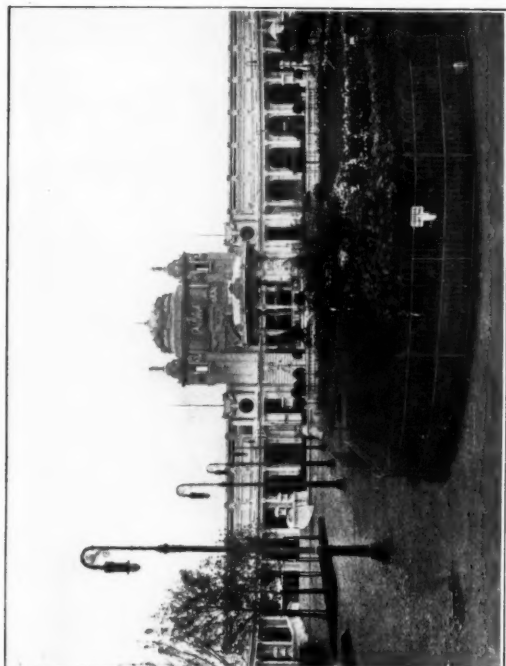
There are two entrances to the grounds: one in Wood Lane, and another in the Uxbridge Road, connected to the Exhibition proper by more than half a mile of "overhead" buildings, filled with French and English exhibits. The architecture of these entrances does not raise the enthusiasm of the beholder. The *Porte Monumentale* in the Uxbridge Road is too narrow for its height; and the one in Wood Lane resembles nothing so much as a collection of odd casts left over from other buildings, and worked in as a frame to a pair of large arched openings.

A better state of affairs is to be found in the Court of Honour; and it is not too much to say that this part of the Exhibition will be remembered when all the rest is forgotten. Not that there is anything notable in the detail: on the contrary, it is lacking in originality, and has an unpleasant "cast-iron" appearance in places. The secret is in the plan.

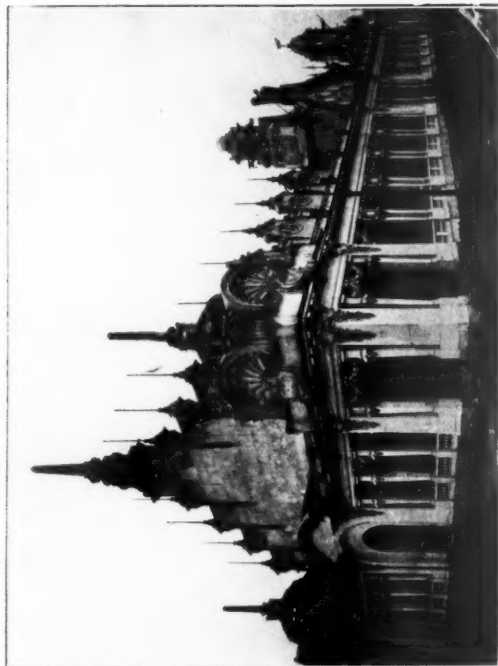
The centre of the court is occupied by a sheet of water some four hundred feet in length by a hundred wide, crossed about the middle by a bridge, which thus divides it into two unequal parts. Small octagonal pavilions, four in each half of the court, rise out of the water and carry their pleasantly-formed domes up to break the sky-line. Four similar pavilions adorn the bridge, while around them and along the arabesque balustrading of the terraces there are numbers of lanterns hid in trellised niches which may very well be truly Eastern in character. At the further

end of the court there is a cascade of water falling in a semicircle into the basin from a considerable height over a framework of semi-opaque glass. The working of this waterfall, which was to have been such a feature of the court, has, up to the present, not proved very satisfactory. The volume of water is insufficient, while the spasmodic manner in which the nightly illuminations jump from one colour to another is sometimes positively startling. Nevertheless, whether the Court of Honour be seen for the first time by night or by day makes little difference, it is always beautiful. By day it is a vision of dazzling whiteness, with its tiled court and plashing, cool waters, its pointed arcades and lattice windows. At night it is equally effective with its thousands of lights and the rainbow colours of the cascade. In one point only would we wish to see it altered. We wish the central bridge were not there, breaking the view of the whole and detracting from the full value of the lake. Instead of it we should prefer to see two more of the domed octagonal pavilions.

In the Court of Arts, beyond the Court of Honour, we meet for the first time with the real "Exhibition Architecture." Here it is rampant, and in all shades from the classic respectability of a Past President of the Royal Institute of British Architects to the magnificent audacities of the newest "art nouveau" that even Paris could send us. In this court we shall find a great deal to think about; for it is here that the opportunity is afforded us of studying the different moods in which the six architects who designed the buildings have interpreted the term "Exhibition Architecture." The buildings are: the Palace of French Applied Arts, Palace of Decorative Arts, Palace of British Applied Arts, the Imperial Tower (which has not been completed owing to the difficulties met with during the excavations), Palace of Women's Work, Palace of Fine Arts, and Hall of Music. Of this group, the three lying on the left hand are from the designs of English architects, while the corresponding three on the right are by their French confrères. On the one hand we have Mr. Belcher designing a palace to hold the exhibits in the Decorative Arts section, while far away across the courtyard of flowers lies the Palace of the Fine Arts, designed by a prominent colleague from Paris. Each is supported by two of his fellow countrymen, and each of them tells us—in lath and plaster—what is his conception of the Exhibition manner. The Englishmen give us classicism which is afraid to wander very far from the beaten track of stone and brickwork; the Frenchmen, with their greater command of drawing, seeming to laugh joyously at the freedom from all restraint



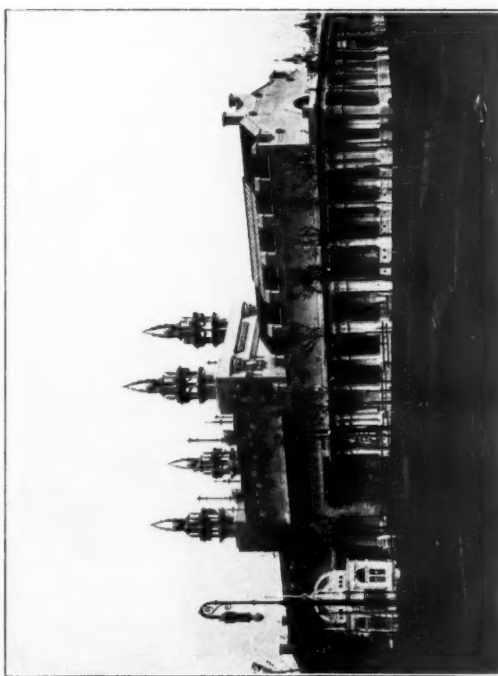
PALACE OF DECORATIVE ARTS.



PALACE OF MUSIC.



PALACE OF BRITISH APPLIED ARTS.



RESTAURANT PAILLARD.

Photos: F. N. Birkett.

which is implied by the very nature of their materials, unbind their imaginations and turn them loose in the realm of "art nouveau," to choose out what they will.

Taking the buildings in this court in sequence, beginning on the left-hand side near the Congress Hall, the first is the Pavilion of Applied Arts (French), designed by Mr. L. G. Detmar, A.R.I.B.A., on the lines of the steelwork which had already been prepared to suit Mr. Kiralfy's own preliminary sketches. Mr. Detmar's building is a graceful structure surrounded by a colonnade of coupled columns, and not exhibiting any very noticeable departure from the traditions of legitimate architecture. In fact the only difference between this pavilion and the same design carried out in sober everyday building materials would appear to lie in the unusual number of the swags and garlands. Now, as to swags and garlands, there is only one canon law in Exhibition Architecture; and that law, in specification terminology, runs as follows: "Each portion of the building shall have all proper swags, garlands, and other selections from the vegetable kingdom, to be hereafter approved by the architect, wherever they may be considered necessary by the architect, that is to say wherever there is room for them, and all such swags, garlands, &c., are to

(To be continued.)

be as large as possible." Mr. Detmar, of course, does not go as far as this, and is content to tie up his columns to the middle of the architrave. It seems an unnecessary precaution, as up to the present they show no inclination to get off their bases and walk about the grounds. The tower of this building, with the great winged figure surmounting the cupola, is particularly satisfactory in its general form.

The next building, the Palace of Decorative Arts, is from the designs of Mr. Belcher, A.R.A., and presents all the characteristics of his particular style, totally undisturbed by the demoralising influences of so gay a place as an exhibition. It stands on one side, so to speak, and refuses to be coerced into a luxuriant outcrop of decoration, losing, by its stolid indifference to what is happening around it, too much of its effect. At this stage of his tour of inspection the visitor to the Exhibition is scarcely prepared to find such an arcade as this, where the piers and arches are entirely, or nearly so, devoid of mouldings. Its position gives it the appearance of a poor cousin seated between two of his more wealthy relatives. The lines of the curved arcade, too, clash with the rectangular form of the building it is meant to mark, a blemish which is greatly to be deplored.



Photo: F. N. Birkett.

GENERAL VIEW OF THE STADIUM FROM THE "FLIP-FLAP."

Some English Palladian Rooms.



By the courtesy of Messrs. Lenygon & Co., Ltd., of No. 31, Old Burlington Street, we are enabled to publish views of some interesting rooms in that house, in which are housed many fine examples of old English furniture and decorative work.

The bulk of the houses in Old Burlington Street, originally known as Nowell Street, were built between the years 1718 and 1723, and, although most have at different periods been altered or rebuilt, the street still stands as a record, much mutilated, of the early Georgian style of architecture. Something of the faded grandeur of the Georgian days seems still to linger about its sombre walls. Its original site was on the "ten acres field" at the back of Burlington Gardens, and the name was a compliment to Richard, third Earl of Burlington and fourth Earl of Cork (born 1695, died 1753), the distinguished architect and patron of artists, who was living at this time at Burlington House. Cork Street was also named after him, and Savile Row after Lady Dorothy Savile, whom he married. The street is historically interesting from the fact that throughout the eighteenth century it was the home of famous statesmen, soldiers, and other public characters. Here lived and met many of the men and women who made the history of that day.

No. 31, the house with which this notice is particularly concerned, was built in 1720 for Lord Hervey, the distinguished statesman, wit, leader of fashion and taste, but best known to fame as the husband of the beautiful Mary Lepell; and was sold by him in 1730 to Stephen Fox, afterwards Earl of Ilchester, in the possession of whose family it remained until a few years ago.

The building is attributed to James Gibbs the architect, well known as a designer of houses of the day. A top storey has been added during the last twenty-five years, but otherwise the building, both inside and outside, remains as a very typical example of a nobleman's town house of the early Georgian or Palladian period.

To appreciate what may be termed the English Palladian School, a period when the arts, and especially architecture, were a national craze, it is necessary to realise the position in England during the first quarter of the eighteenth century. The prosperity of England was increasing by leaps and bounds; she had far surpassed her old commercial rival the Dutch; the wars and extravagances of Louis XIV had ruined France; Germany

as a commercial factor was hardly worth consideration. The seaports of Venice and Genoa had long lost all commerce and energy, and the numerous petty States of the mainland of Italy were regarded as little more than interesting playgrounds by Englishmen of wealth. Indeed, in many respects the latter part of the reign of George I was England's greatest period.

Much of England's commercial greatness was owing to the persistent peace policy of Sir Robert Walpole at this period. In politics he was so supreme that there was hardly a party to oppose him. The Court of George I presented no encouragement or interest as in former reigns as an occupation for the nobles; there was no scope for reputations to be made by arms on land or sea, and the great nobles and men of wealth seem to have turned to art as their one hobby and occupation.

The Earl of Burlington and Lord Hervey, whose names and works are so identified with this house, were perhaps the leaders of the new culture, and probably no example in all England is more typical of their school than the hall and ground-floor rooms in this house. That they had acquired their learning and taste by travels in Italy is obvious, and they appear to have appreciated the work of Palladio in the north-east districts of Italy, especially Vicenza and Venice.

What they saw was not suitable for English, or at least London, requirements, and it was the adapting of the precepts of the school of Palladio to English requirements which was the occupation of the lives of so many of these great nobles and men of wealth. Even had they wanted to, they were unable to break away entirely from English styles which existed in England as a legacy from the school founded by Inigo Jones, Wren, and others.

The beautiful oak staircase, notwithstanding its Palladian surroundings, has nothing Italian in its design or composition. The decoration of the two upper rooms, though inspired in every detail by classic art, shows a refinement and restraint which is lacking in any Italian examples.

As the work of the sixteenth century shows a perpetual struggle to replace the Flemish school of the Elizabethan period for classic design, so does the best work of the earlier Georgian period show the same desire to abolish the last trace of the Flemish or Dutch influences in favour of the purest classic.

Romance and feeling for the picturesque may have died, but in place of this an appreciation of the dignity, refinement, order, and cleanliness



ROOM AT 31, OLD BURLINGTON STREET, LONDON.

which render its examples so suitable for the requirements of to-day was developed by this English Palladian school. The collection of furniture and decorative works of this school which

Messrs. Lennygon have formed in their fine rooms helps one to realise and appreciate the beauties of what must still be reckoned the most flourishing period of English decorative art.

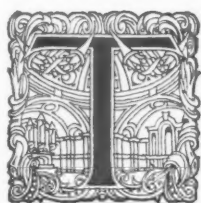


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A CHIMNEYPiece AT 31, OLD BURLINGTON STREET, LONDON.

The Mersey Docks and Harbour Board New Head Offices.

Briggs and Wolstenholme, F. B. Hobbs, and Arnold
Thornely, Architects.



THIS building has been erected by the Docks Board to accommodate the various departments which until recently were inconveniently scattered. The offices occupy a commanding position on the river frontage, the site being a portion of the old George's Dock, close to the Pier Head. The aspect is due west.

The structure was started about five years ago, the first nine months being occupied in putting in the foundations, which start from the solid rock from 30 ft. to 40 ft. below street level. About 35,000 tons of cement concrete were used for this portion of the work. Owing to the proximity of the River Mersey, and the fact that spring tides reach within 3 ft. of the level of the street, great care has been taken to ensure the basement being thoroughly dry. An inch of asphalt was accordingly laid over the whole of the site and carried up inside the balustrade wall to pavement level. The building is of fire-resisting construction throughout, steel columns, girders, &c., being encased in concrete. There are in all twenty-five strong-rooms, equipped with Milners' patent strong-room doors and ventilating gates, and there are, in addition, a large number of the same firm's fire and thief-resisting safes.

The chief feature of the interior is the central octagonal hall, 72 ft. in diameter, and rising internally to a height of 120 ft., with a grand staircase and galleries at each floor level. Corridors radiating from these galleries provide access to all parts of the building. Seven electric passenger lifts have been installed.

The grand staircase is constructed of grey granite from the quarries belonging to the Dock Board at Creetown, Dumfriesshire, and the balustrade round the site is also built of the same material.

The halls and corridors on the ground floor are lined with white (Calacata) marble to a height of 8 ft. 6 in., the corridors on the upper floors having dadoes of white marble.

Danzig oak is used for the woodwork, except in the board-room, which is finished in Spanish mahogany. Bronze has been used throughout for all door furniture, all fittings being to special designs. The entablatures, trusses, and other bronze work have been executed by Spital & Clark, of Birmingham and London.

The lavatories are lined with glazed tiles up to

ceiling level, and opaline divisions by Adamsez, Ltd., have been used between the w.c.'s. All woodwork here is of oiled teak.

A large number of the windows were manufactured to the architects' details by Henry Hope & Sons, Ltd. The sections employed were of Messrs. Hope's special patterns with a high-class finish, which they generally use for buildings of this class. The windows are machine-made throughout, the joints being very exactly fitted through cutting with milling machines which scribe and tenon the ends to the exact shape required.

The ornamental work is interesting, as illustrating what is being done by the combination of the artists and craftsmen in the north of England. The casements, stained and leaded glass, gates, railings, balustrading, lift enclosures, electric light fittings and door furniture, were executed in the studios and workshops of George Wragge, Ltd., Salford.

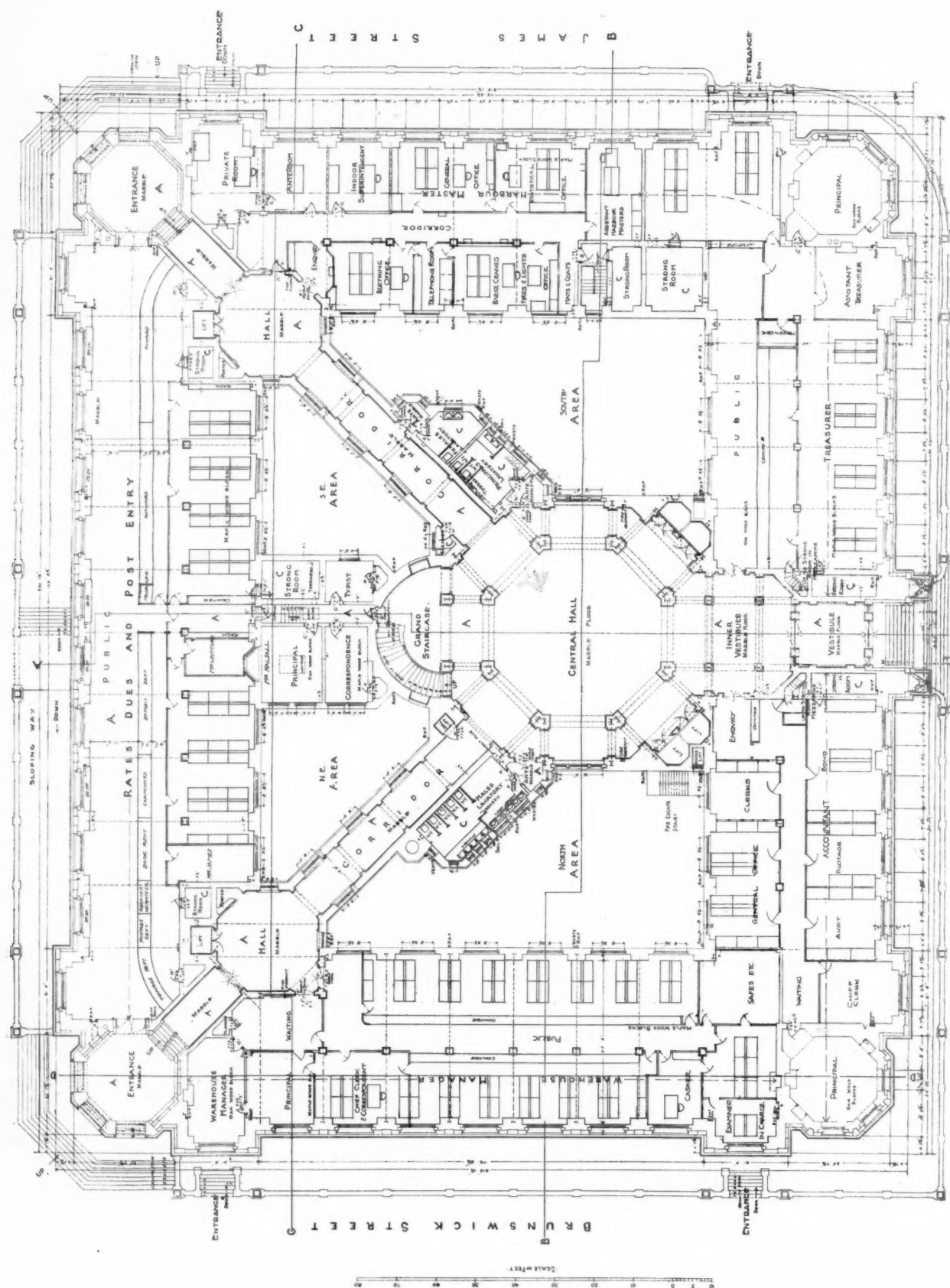
The designs throughout have been arranged with thought, imbued with the maritime nature of the business for which the building was erected—especially noticeable being the bronze terminals on the main entrance gates, representing a globe supported by dolphins, and the outside bronze electric light brackets, with the lamps in the hands of the broadly designed figure of Neptune.

The treatment of leaded and stained-glass windows and domes, fulfilling first of all the utilitarian demand, and carrying out a harmonious treatment of colour combined with design, give an added dignified charm to the internal fittings and fitments.

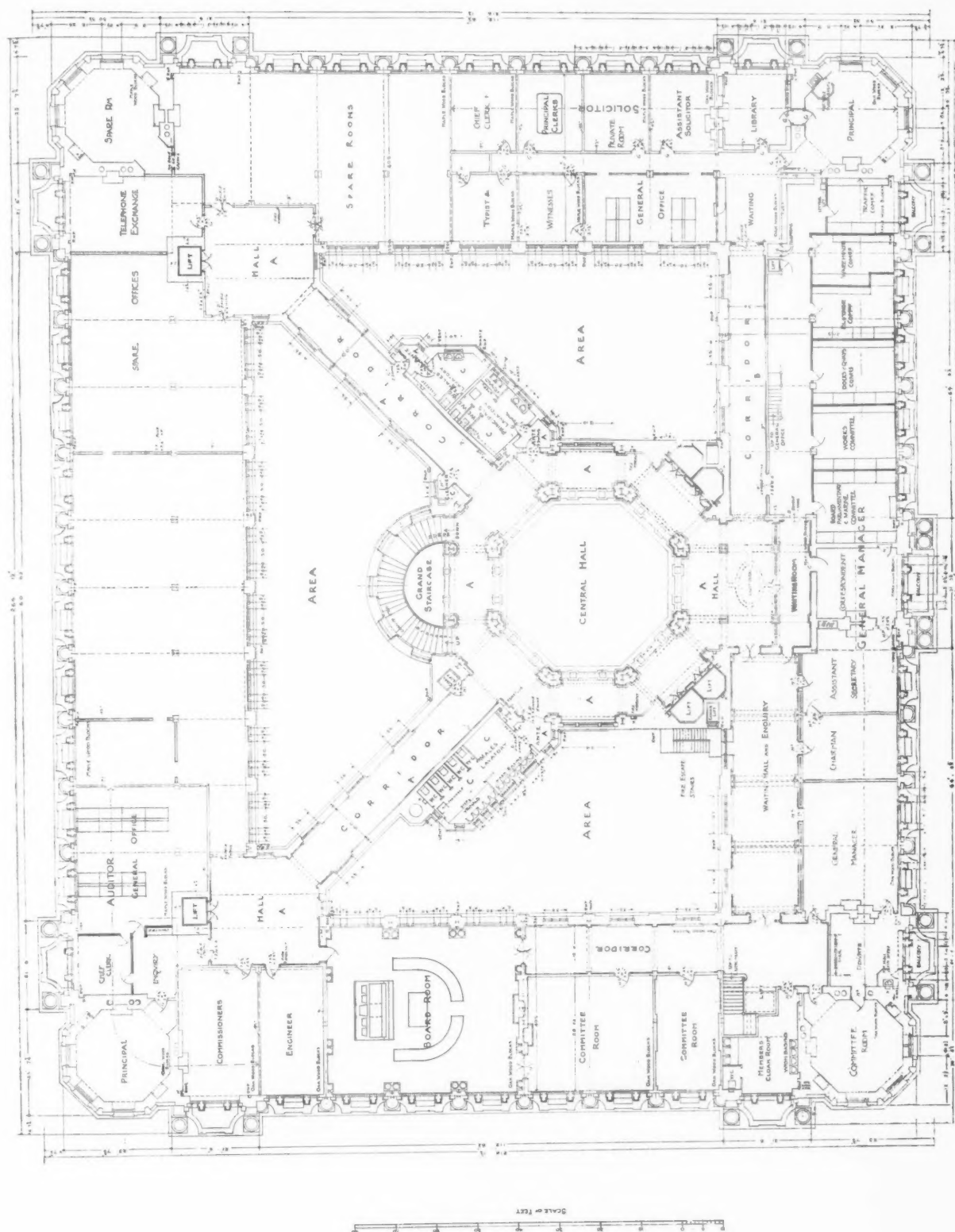
The central hall is surmounted externally by a dome rising to a height of 220 ft. above the pavement. The copper roofing of the dome has been executed by Ewart & Son, of London. This forms the principal feature of the exterior, which is entirely faced with Portland stone from the quarries of F. J. Barnes, Isle of Portland. At each of the four corners of the building is an octagonal tower 140 ft. high.

The main entrance, situated in the centre of the river frontage, is flanked by two stone statues representing "Commerce" and "Industry." The extreme dimensions of the building are 264 ft. by 216 ft., and from pavement to main cornice the height is 80 ft.

The contract was signed in March 1903, and, with the exception of the fittings (which formed a separate contract) the offices were practically completed by March 1907, within the stipulated time.



Ground-floor Plan.



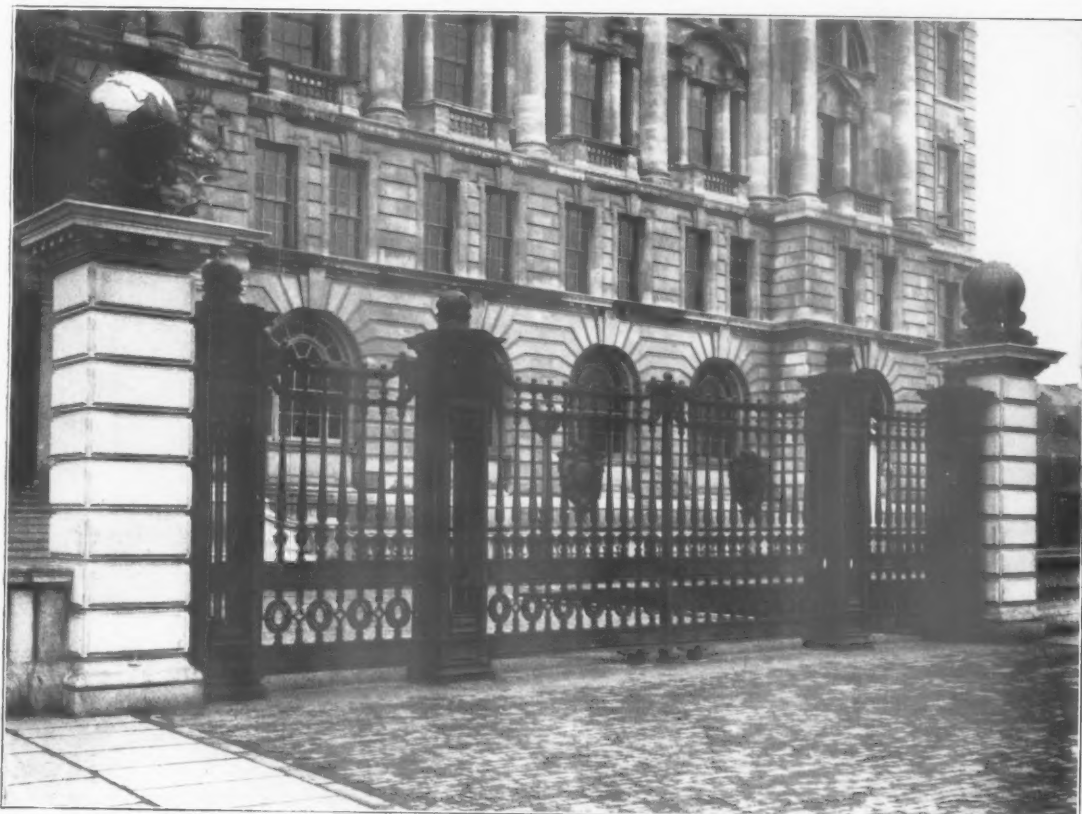
Second-floor Plan.

*Photo: T. Lewis.*

GENERAL VIEW FROM THE NORTH-WEST.



GENERAL VIEW.



THE ENTRANCE GATES.

Photos : T. Lewis.

*Photo: T. Lewis.*

THE PRINCIPAL ENTRANCE.



THE CENTRAL HALL : GROUND FLOOR.



TREASURY GENERAL OFFICE : GROUND FLOOR.

Photos : T. Lewis.

MERSEY DOCKS & HARBOUR BOARD NEW HEAD OFFICES.

BRIGGS & WOLSTENHOLME, F.F.R.I.B.A.; F. B. HOBBS & ARNOLD THORNELY, A.R.I.B.A., Architects.

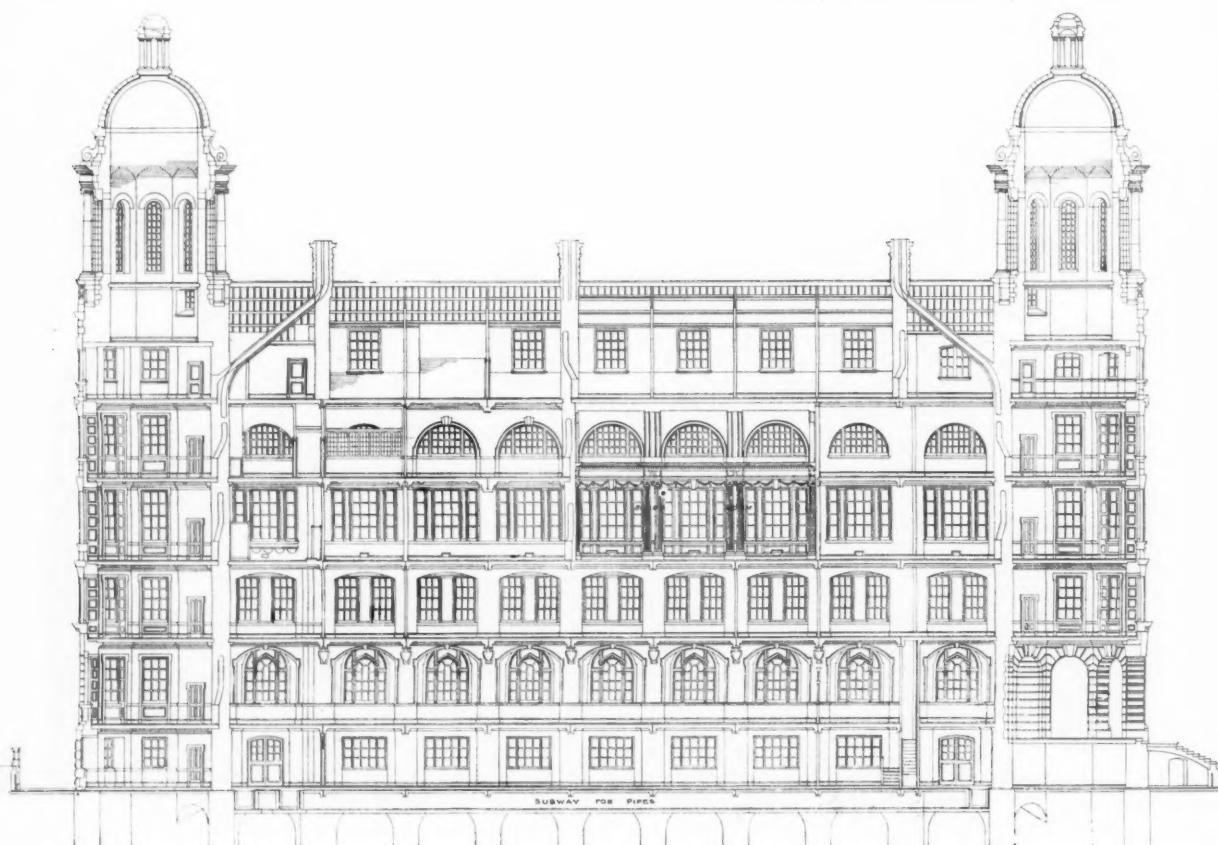
CHARLES J. ALLEN, Sculptor, Liverpool.

BROWN & SONS, General Contractors.

SOME OF THE SUB-CONTRACTORS.

WIDNES BRICK CO.—Common Bricks.
 SHAW'S GLAZED BRICK CO., Blackburn.—Glazed Bricks.
 F. J. BARNES, Quarries, Isle of Portland (Best Whitbed).—Stone.
 EARP, HOBBS & MILLER, Manchester; E. O. GRIFFITHS, Liverpool.—Carved Stonework.
 C. W. WILLIAMS & CO., Manchester.—Wall Tiling.
 ADAMSEY, LTD., Leeds.—Opaline Slabs to Lavatories.
 WATERHOUSE & DONDY, Liverpool.—Slating.
 EWART & SONS, London.—Copper Dome.
 THE SEYSEL & METALLIC LAVA ASPHALTE CO., London.—Asphalte Flats.
 GEO. WRAGGE, LTD., Manchester; H. HOPE & SONS, Birmingham.—Casement and Casement Fittings.
 W. H. HRYWOOD & CO., Huddersfield.—Patent Glazing and Fittings.
 GOODALL, LAMB & HEIGHWAY, LTD., Manchester.—Grates and Mantels.
 MELLOWES & CO., Sheffield.—Plumbing and Sanitary Fitting Work.
 DOULTON & CO.—W.C's.
 TWYFORDS, LTD., Hanley.—Urinals.
 MELLOWES & CO.—W.H. Basins.
 MELLOWES & CO.—Lead Down Pipes and R.W. Heads (special make).

DIESPEKER, LTD., London.—Mosaic and Marble Flooring.
 THE ALLIANCE ELECTRICAL CO., LTD., Birmingham.—Electric Wiring and Bells.
 EARP, HOBBS & MILLER, Manchester.—Modelled Plasterwork.
 EARP & MILLER.—Special Woodwork and Carving.
 VAN KANNEL REVOLVING DOOR CO., LTD, London.—Special Doors.
 G. WRAGGE & CO., LTD., Manchester.—Stained Glass.
 MELLOWES & CO., Sheffield.—Leaded Lights.
 GEO. WRAGGE, LTD., Manchester.—Art Metal Work (special designs).
 SPITAL & CLARK, Birmingham.—Bronze Entablature, &c.
 QUIGGIN BROS., Liverpool.—Door Furniture, Locks.
 G. WRAGGE, LTD., Manchester.—Gates, Railings, Handrails, Balusters, &c.
 JOHN STUBBS & SONS, Liverpool.—Marble Walling.
 EASTON LIFT CO., London.—Book, Service, and Passenger Lifts.
 MILNERS SAFE CO., Liverpool.—Strong Room Doors.
 H. G. RIDDELL, Liverpool (Killingworth Hedges Patent).—Lightning Conductors.
 GOODALL, LAMB & HEIGHWAY, LTD., Salford.—Furnishing.



Section.

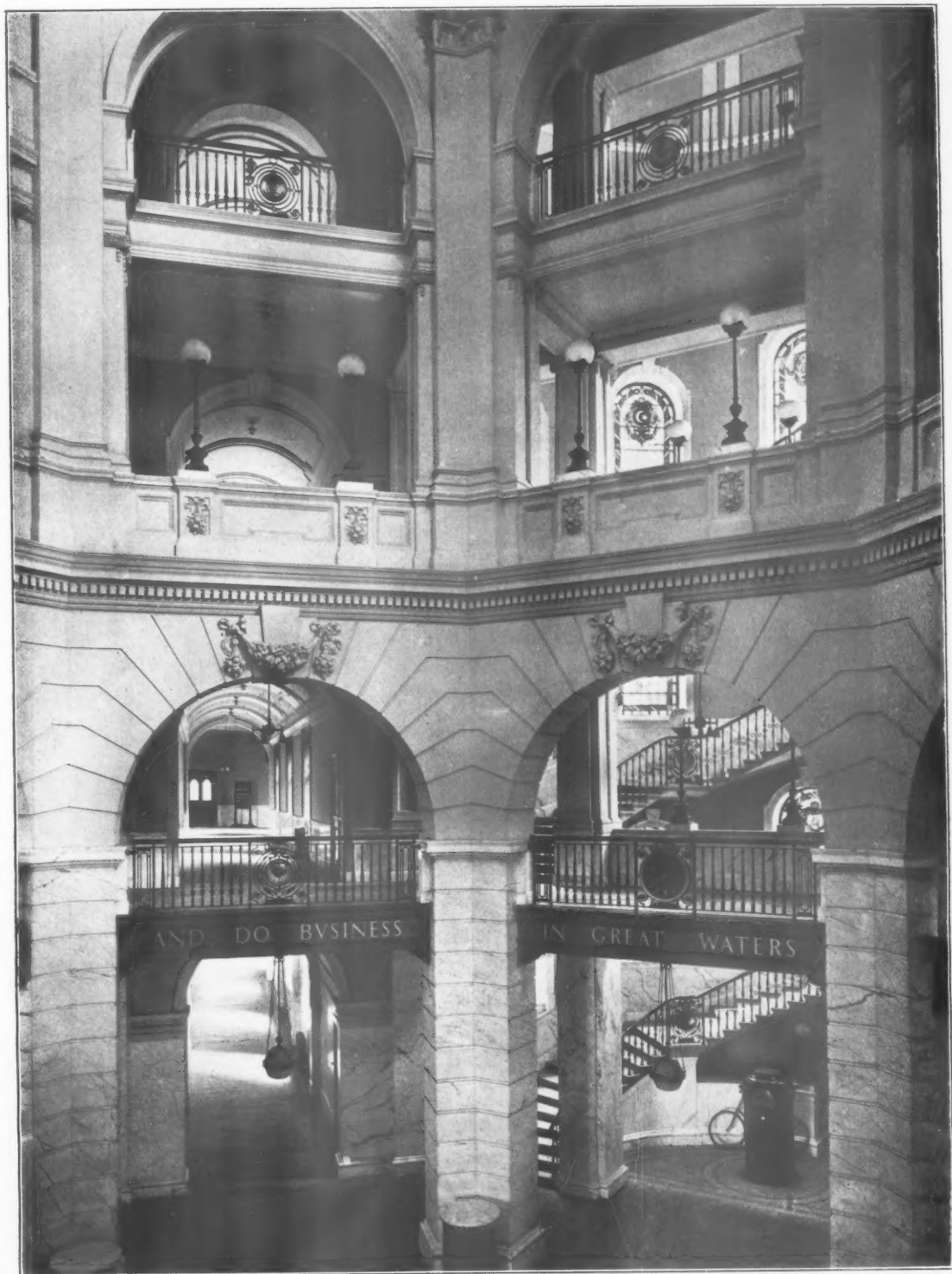


Photo: T. Lewis.

THE CENTRAL HALL: FROM FIRST-FLOOR LEVEL.



Photo: T. Lewis.

THE WAITING HALL; SECOND FLOOR.



Photo: T. Lewis.

THE BOARD ROOM.

*Photo: T. Lewis.*

THE DOME: FROM THE ROOF.

Architects' Craftsmen.

No. 1.—Messrs. George Jackson and Sons, Ltd., of
49, Rathbone Place, London.



ANY retrospect of English Art Plasterwork during the last two centuries, of its vicissitudes under the Philistinism of the nineteenth century, and of the rise and progress of the present revival, must necessarily include a considerable mention of the firm of George Jackson & Sons, a firm founded about the year 1780, who have been warrant-holders to four English sovereigns, and connected with every form of decorative relief-work for the last hundred years.

The original George Jackson of the firm was associated with the Brothers Adam; he introduced the use of composition into England, and superintended the cutting of the wood moulds in which the Adam ornaments were made. These original wood moulds, carved with extraordinary delicacy and precision, remain in the possession of the Company, and some are still in use.

Since the day when decorative plasterwork was executed laboriously on the actual ceiling, and under conditions of extreme discomfort to the worker, plastic relief ornament has progressed apace. New processes and new materials have been added to the decorator's resources—some, indeed, by this very firm—and by judicious application, suiting the method to the particular circumstances of the situation, the most lasting and beautiful results may be obtained. It may therefore be useful to cite briefly the various forms of modern relief decoration, with their special uses and advantages for the purpose of ornament. For large ceilings and cornices or bold ornaments without a great deal of undercutting, fibrous plaster is a most suitable medium. This material is composed of plaster and "scrim" or canvas, worked into gelatine or plaster moulds which have been made from the original clay or plaster models, and it has the merits of quickly drying and of being readily fixed.

Fibrous plaster, it is interesting to note, was introduced into England and first worked by Messrs. George Jackson & Sons, who bought the patent rights from Owen Jones, the architect, who had acquired it from the inventor, De Sachet, a Frenchman. The ceiling of the old St. James's Hall was the first work to be executed here in the material, and great opposition to its use was shown by the plasterers, who conspired to damage

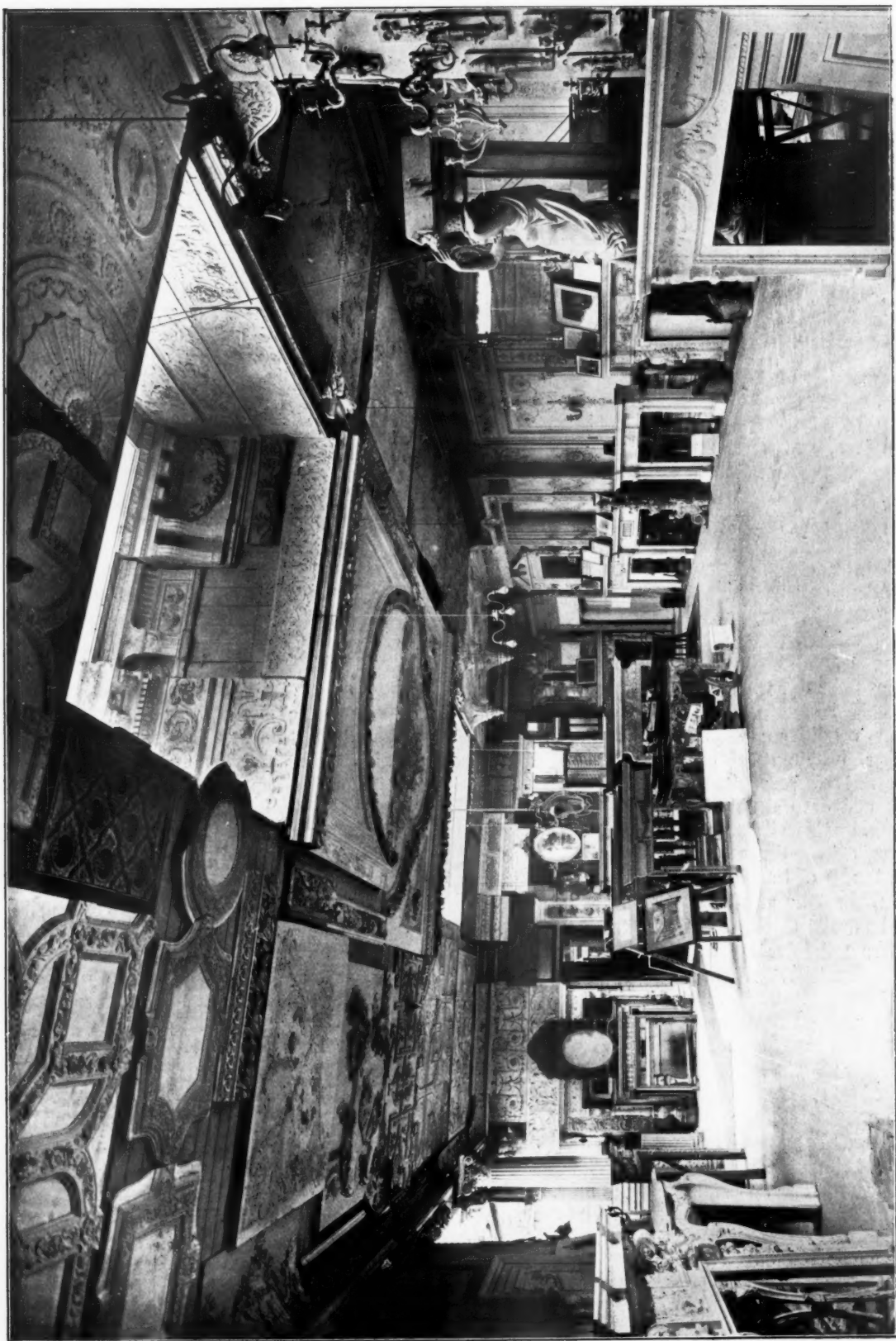
and delay the work as much as possible, finished panels having holes driven through them at night. This typical English attitude towards a new method was not, however, destined to last, and the use of fibrous plaster has steadily increased.

When the ornament is deeply undercut, as in old ceilings of the style of Grinling Gibbons and others, for which the ornament had to be moulded piece by piece and stuck up with wood pegs and wire, Messrs. George Jackson & Sons now use carton-pierre. A notable example by Wren of this type of ceiling is that at the Kilmainham Hospital, Dublin, which Messrs. Jackson restored a few years ago.

This material, composed of fine paper pulp with the addition of glue and some whiting, of a consistency resembling dough, is worked by hand into piece moulds, consisting in many instances of twenty or thirty separate parts. The ingenious manner in which these moulds are constructed, and the way in which all the various parts fit together, are somewhat bewildering, but the value of constructing them in this manner lies in the fact that instead of the ornament being pulled out of the mould (an impossibility with most deeply undercut work) the mould is turned upside down and the pieces picked off the ornament. Carton-pierre can be easily carved up to a fine surface, and is very tough and durable.

The basis of papier mâché is, of course, paper pulp. For building purposes it has been used on an extensive scale, and, indeed, it forms the substance of the dome of the Palais de Justice at Brussels. As an item of interest, it may be mentioned that the coved ceiling of the banqueting-room at the Ironmongers' Hall was carried out entirely in this material by Messrs. Jackson & Sons. In ornamental work it is largely used for enriched mouldings, as it does not shrink and has a good surface. For this purpose the material is put into brass moulds and subjected to great pressure under hand-presses.

Composition is a material widely known and largely used since the beginning of the nineteenth century for enriched ornaments to be applied to woodwork of all descriptions. Pressed into carved wood moulds, the finished ornament is glued to the wood surface. The first George Jackson of the firm it was who originally introduced the material into England, and he used it



A GENERAL VIEW OF THE SHOWROOMS.

Architects' Craftsmen.—No. 1.

for ornaments applied to ceilings, wood chimney-pieces, &c.

For their plaster decorations Messrs. George Jackson & Sons have a collection of moulds and models of every known period of ornament which is believed to be the largest in the world, owing to the long existence of the firm, and to the fact that the stock has been continually added to by making moulds of original plaster and carved-wood ornaments, modelling and moulding new ornaments. They possess about 20,000 carved-wood, brass, and plaster moulds, and thousands of plaster models.

But plastic ornament is not the only form of decoration to which the firm devotes its attention. They undertake decorative wood-work and relief ornaments, wood-carving and wood chimney-pieces. In the wood-carving shop, of which a view is given, and its approaches, there are many fine old models of various periods, and this department is but typical of the others. As the illustrations disclose, the workshops are veritable store-houses of fine models and patterns, the value of which will commend itself to every thoughtful architect. Thus examples of the exuberance and freedom of Louis Quinze, the sober refinement of Louis Seize, the broadness and roundness of the Georgian swags, the almost feminine delicacy of

the Adam, and the severer classicism of the Empire, all find a place among the many examples stored up in the cellars and workshops at Rathbone Place.

A view of the joinery workshop is not included among the other illustrations, principally for reasons of space; but it forms one of the most important departments of the firm, and from it are turned out large numbers of chimney-pieces, decorated doors, and other cabinet joinery work required for important decorative schemes. The production of chimney-pieces in the Georgian style is a speciality of the firm, and numerous examples of their work can be seen in the general view of the showroom. The Georgian architect expended particular care upon his chimney-pieces without over-elaborating them, or—a somewhat modern fault—making them unduly heavy and overpowering in the decorative scheme. Remembering that the grate is out of use for a considerable portion of the year, one can appreciate the merit of making the chimney-piece subservient to the general scheme, and not, as is now so often the case, the dominant feature in a room.

The future of decorative plasterwork is, at the present time, extremely promising. Architects have been able to convince their clients that money expended in the acquisition of delicately



ROOM FOR CLAY MODELLING.

Architects' Craftsmen.—No. 1.

modelled ceilings and friezes is money well spent, and that as decoration its effect in a room is not merely pleasing, but permanent. Undoubtedly a factor in its progress has been the insistence of the hygienic note; the value of plaster, not merely as a fire-resisting medium, but more particularly as a sanitary material, has been a considerable incentive to increased use, and the desire to effect some decoration on the flat dreary expanses which the Victorians covered with paper results from the increasing claims of art in our day.

The experience and assistance which a firm like Messrs. George Jackson & Sons are able to afford must necessarily appeal with considerable force to the average architect. Styles in decoration have not lost their vogue, and while the desire for a Louis Seize, Empire, Adam, or later Georgian rooms persists—and there are at present no signs of slackening in this respect—a firm which has worked through the whole gamut of styles during the last hundred years is in a position to give facilities that are possessed by few others. It is obvious that for the successful treatment of a ceiling in the Adam style, the firm which possesses the original Adam models and moulds is possibly the firm most fitted to carry it out.

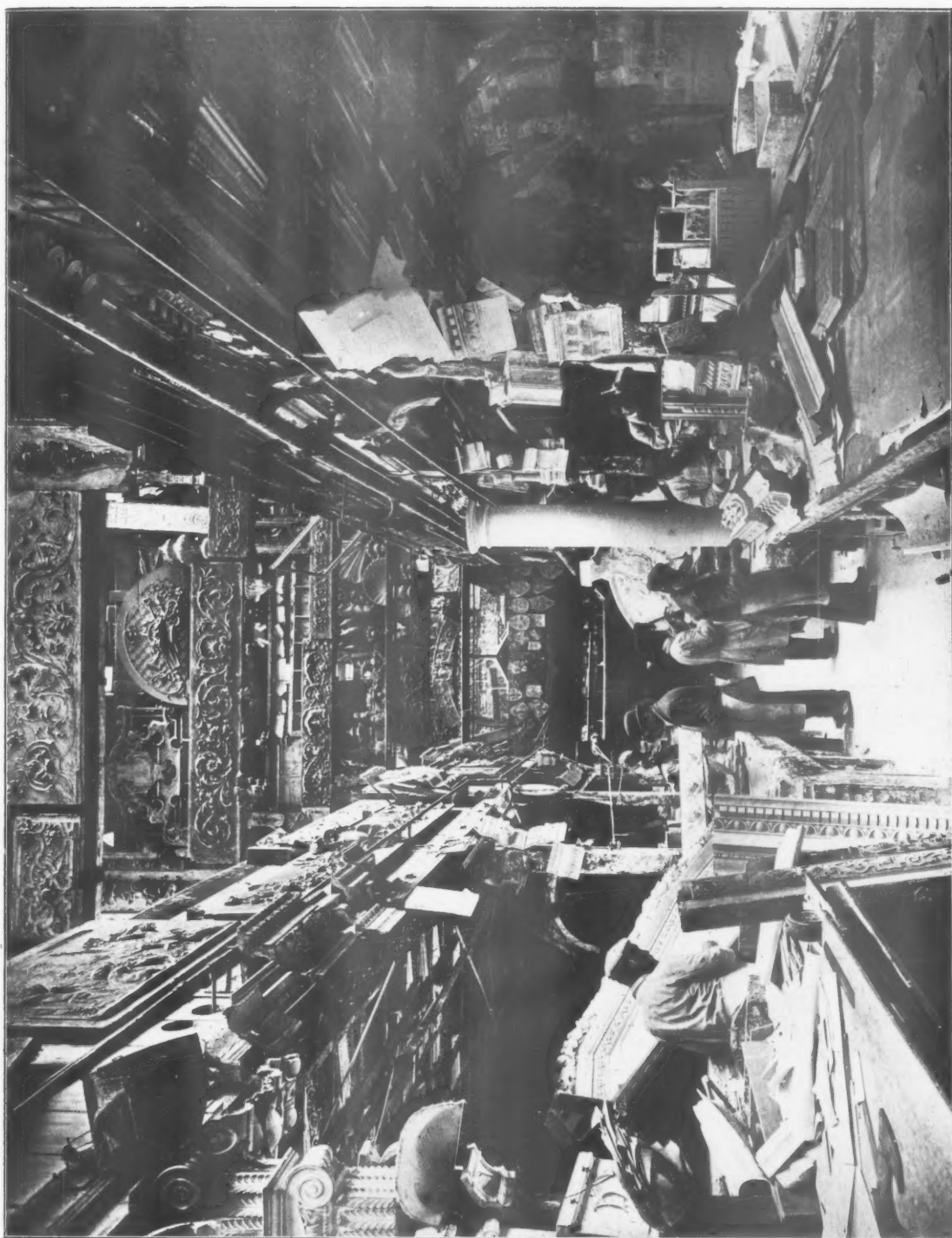
Whether the design of the plasterwork be modelled on the lines of the historic styles, or

based upon the modern flat treatment of naturalistic or conventionalised flower motives, Messrs. Jackson & Sons are equally well equipped for its proper execution. For the modern cottage class of home, which is at the present time more popular than any other, this latter type of plasterwork is probably the most suitable; and with an increasing number of well-to-do people building their own country homes, a very legitimate field for plastic decoration has been opened up.

During the nineteenth century—a period when all branches of English art fell to their lowest and most degraded state—plasterwork declined almost entirely as an art, and was for all practical purposes restricted to the making of severely classical cornices and ceiling roses, with only occasional excursions into the higher flights in the larger mansions and public buildings. From this morass plasterwork has been rescued, and it only remains to reinstate it once more as one of the beautiful, and not merely useful, arts of building. Here, then, there is much opportunity for the architect and his craftsmen to combine in the future for its better progression, based on an enthusiasm for a new-found art, and the helpful experience gained from the many memorials of beauty and skill in past examples that the ages have handed down to us.



VIEW OF WORKSHOP FOR GELATINE AND PLASTER PIECE-MOULDING FROM CLAY MODELS.



VIEW OF A WORKSHOP FOR MAKING FIBROUS PLASTER CEILINGS, CORNICES, COLUMNS, ETC.

Architects' Craftsmen.--No. 1.



A WORKSHOP FOR MAKING AND MOUNTING CARTON-PIERRE AND COMPOSITION ORNAMENTS ON TO WOOD OR PLASTER.



STAIRCASE WITH PLASTER MODELS OF FRENCH ORNAMENT FROM VERSAILLES, FONTAINEBLEAU, ETC.

Architects' Craftsmen.—No. 1.

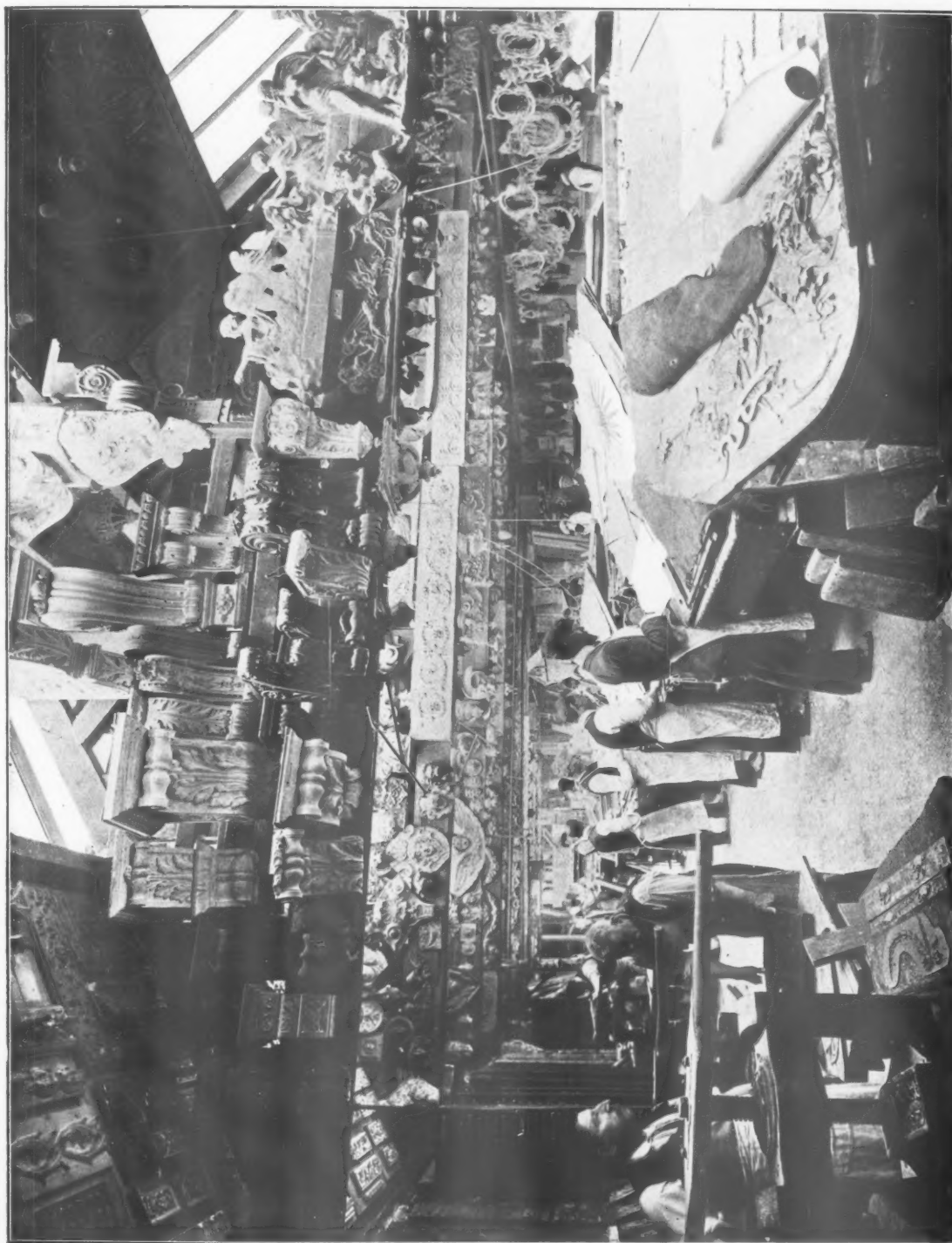


PREPARING MOULDS FOR CASTING FIBROUS PLASTER.

(In the foreground is a finished panel for a ceiling.)



THE WOOD-CARVING SHOP—SHOWING OLD EXAMPLES AND MODELS ON THE WALLS.



PREPARING ORNAMENTS AND PATTERNS, MADE IN WOOD MOULDS, FOR MOUNTING ON TO PLASTER CEILINGS.
(One of the old Adam moulds is shown in the immediate foreground, with an ornament just completed.)

Architects' Craftsmen.—No. 1.



WORKSHOP FOR FRENCH CARTON-PIERRE ORNAMENTS, WORKED BY HAND INTO PLASTER PIECE-MOULD.